MESTER

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2006

UNIVERSITY OF CALIFORNIA, LOS ANGELES

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Introduction

As we proudly present this 35th anniversary issue of *Mester*, we reflect on the significance of releasing a graduate student journal. In times when academic publishing is seen as an ever-increasing challenge, *Mester* has been produced uninterruptedly for the past thirty-five years. Among the longest-running publications of its kind on the UCLA campus, *Mester* is entirely run by graduate students who, year after year since 1970, demonstrate their commitment to the academic community in the promotion and dissemination of scholarship among fellow colleagues and professors alike.

Mester's offerings this year are proof once again that research in Hispanic and Luso-Brazilian studies is as strong as ever. In "Is Nothing Sacred? Spain Performs the Death of God," Alrick C. Knight, Jr. explores the presence of the "sacred" at the turn of the twentieth century in the works of agnostic/atheistic writers such as Miguel de Unamuno, Antonio Machado, Juan Ramón Jímenez, and Benito Pérez Galdós. Vanina Eisenhart challenges traditional interpretations of Júlia Lopes de Almeida's novels by looking at the author's representations of the city and the female body. Similar themes are discussed in other articles on the works by Gustavo Adolfo Bécquer, as well as Rosa Nissán, Josefina Estrada, and Mónica de Neymet. Also featured are engaging interviews with Ana Rossetti and Jo Labanyi, who graced us with their visits this past year. Rossetti shares her thoughts on artistic creation and poetry, while Labanyi discusses, among other things, her contributions to the "memorialization of the Spanish Civil War," and what it means to work in the middle of what must be exciting times for Spanish society as it recovers from the forced amnesia generated in the aftermath of the conflict. Sarah Harris argues that Carmen Martín Gaite's *El cuarto de atrás* is yet another text in which the literary echoes of *Don Quijote* can be heard loud and clear. Finally, Carlos Quicoli's examination of phenomena in Portuguese inflected infinitives demonstrates that "the facts that are part of the Particular Grammar of Portuguese can be deduced from the principles of Universal Grammar," thus bridging the illusory gap between linguistic theory and traditional descriptive grammars. These and other articles illustrate the broad range of perspectives included in this volume of *Mester*.

As conclusion, we would like express our gratitude and appreciation to the UCLA Department of Spanish and Portuguese, the Del Amo Foundation, and the UCLA Graduate Students Association for their support in publishing this issue of *Mester*. Our thanks also to faculty advisor Prof. Maite Zubiaurre for her generous assistance this year. Special recognition goes to Prof. John Dagenais, chair of the UCLA Department of Spanish and Portuguese, and *Mester's* faculty advisor as well, for his invaluable advice and constant encouragement. Thanks also to Marisol Castillo and Iliana Alcántar for leading the way, and most importantly, to this year's entire Editorial Board, whose dedication and professionalism you will see reflected in this issue of *Mester*. A todos, gracias de corazón.

Lizy Moromisato
Editor-in-Chief 2005-2006
Mester Literary Journal

Articles, Interviews

Is Nothing Sacred? Spain Performs the Death of God

Alrick C. Knight, Jr.
Loyola University Chicago

> *We are not talking about the absence of the experience of God, but about the experience of the absence of God.*
> W. Hamilton, *Radical Theology and the Death of God*

> *¡Teresa, alma de fuego,*
> *Juan de la Cruz, espíritu de llama,*
> *por aquí hay mucho frío, padres, nuestros*
> *corazoncillos de Jesús se apagan!*
> Antonio Machado, *Campos de Castilla, CXXXVI, XX*

The art of the last two centuries appears to have become significant at the expense of religion. The progressive secularization of the modern world has had an indisputable influence on social institutions, and has generated significant shifts in the values and beliefs that underlie modern life, in many cases leading to outbursts such as Baroja's declaration that "tenemos que inmortalizarnos" (27). Nietzsche's famed assertion of the death of God signaled a change in the ways in which we think about the world, a shift in where we seek answers, and where we claim to find them. Herein lies an intriguing paradox: that despite the marginalized role and importance of religion in social institutions, collective and individual practices and so forth, the specter of religion continues to bear in important ways on the cultural identity of modern Westerners.

This article will argue that much of circa-1900 Spanish literature gestures in a common direction, animated largely by the suspicion that God's presence can no longer be recognized or seen as significant. And yet, as many of the works of Miguel de Unamuno (*San Manuel Bueno, mártir* and *Niebla*), Antonio Machado (*Campos de Castilla*), Benito Pérez Galdós (*Miau*), and Juan Ramón Jiménez (*Diario de un poeta*

reciencasado) suggest, perhaps the (re)birth of God can be achieved by other means. Although other authors and works of the decades surrounding the turn of the twentieth century fit this characterization, it is my contention that in the above works, a heightened awareness of and engagement with the sacred—and its presumed retreat—figure as a striking and recurrent tension. That is, they can be seen to question aesthetically—through both prose and poetry—what many would view as a common, basic assumption: since religion was essentially constituted by the experience of the sacred, it would seem that a secular world would therefore be a world in which no experience of the divine would be possible. Yet, if as Bataille argues, "[t]he intention to gain eternal life is connected with sanctity" (390), then perhaps metaphorically, God slumbers on in much modern art.

The key value that is lost with the collapse of the transcendent guarantee is the sense of a unified purposefulness, a totalizing worldview governing both universe and self. The value systems multiply—politics, science, religion, aesthetics—all marshaling their own separate goals and criteria. Otherness becomes an especially important term during this period: the discontented tone of many works of late nineteenth-century Spain evolves, in large part, from the broader trend toward fragmentariness characteristic of (European) modernism, from the second half of the nineteenth century to the first decades of the twentieth. At stake in the experience of otherness is the modern strategy of self-coherence, and the suspicion that such a "project of the self" is ultimately impossible. The unitary other that was a product of religion is lost when this structure of opposites breaks down, a discontinuity in the world that is memorably embodied by Baroja's priest in *El cura de Monleón*, who abandons the ministry when his faith wanes. The creation of a secular other, or a new "sacred," is of course a variation on the theme of otherness.[1] So while the religious-secular opposition is a useful means of discussing these authors, we are actually addressing otherness as the perceived object of power, knowledge and desire. It is an illusion constructed out of differences, an eternally morphing alibi that serves to confer a sense of stability and wholeness.

In Spain, the general mood of this period's literature is in many ways consistent with that of the rest of Europe and the West—turn-of-the-century literature must be understood in relation to a deepening of uncertainty and alienation in the contemporary period. By reference

to the philosophical assumptions characteristic of the age, and to the writer's way of understanding the function of art, one sees that the disintegration of optimism—tentative though it may have been previously—is attributable to the failed promises of scientific rationalism, as much as to the spiritual crisis mentioned in the first paragraph. But religious doubt bears in unique ways on Spanish writers:

> In spite of religious yearnings like Unamuno's, *all the best literature of this age is the work of agnostics or atheists.* In the [1880s and 1890s] agnosticism did not have to be pessimistic. Thinking men who could not accept the spiritual comfort offered by the Church had often been able to find alternative grounds for a kind of hope in the rational conquest of knowledge, and in the widely applied and applauded concept of evolutionary progress. But in the twentieth century the findings of reason only added an extra dimension to despair, and the idea of progress became a bitter mockery. (Brown 6, my emphasis)

If Brown's remarks are correct, then the twin themes of religion and literature gain in importance in the Spain of this period. While it is crucial to understand the religious stance of the period's writers, their feelings on religion might be viewed strictly as a starting point. Building on Brown's comments, it is impossible to overlook the ironic fact that the issue of religion is addressed constantly, urgently and tirelessly in that "work of agnostics or atheists." However, in an age when religious hope exceeded religious expectation, the relevant question, simply put, is how do they address the problem of religion? What is to count as "sacred" in irretrievably agnostic or atheistic Spanish authors active in the years surrounding the turn of the century?

It would seem profitable, therefore, to seek out a distinctive aesthetic impulse in these authors that might symbolically compensate for the lack of "authentic" religious experience. Terms like "crisis," "anguish" and "pessimism" are commonly (and justifiably) applied to Unamuno and Machado, but they do not go far enough. By the last decade of the nineteenth century and the early years of the twentieth century, innovative aesthetic practices were emerging in response to what Donald Shaw describes as "an increasingly desperate search for *ideas madres*, for a satisfying pattern of ideas, ideals, and beliefs

with which to solve the threefold pattern of truth, duty, and finality" (159). Referring to early twentieth-century fiction, Roberta Johnson describes its tendency towards "innovative ways of conveying a more subjective reality" (128). The combined emphasis on the individual (who must find his or her own way) and on art (which serves as a retaining wall for identity) arguably allows the individual—the artist—more creativity and range than other spheres. It can be fairly stated that the self, by turn-of-the-century Spain, becomes increasingly self-interested and self-reflexive. At stake is an intriguing question: how does the presumable loss of the divine bear on the literary activity of the period? With regard to the authors under discussion, what is to count as "sacred"? Departing from the role it played in its formerly religious incarnation, what has it become in the agnostic-atheistic minds of Pérez Galdós, Unamuno, Machado, Jiménez and other turn-of-the-century Spanish authors?

In modern literature, there appear to be numerous vehicles that smuggle notions of the sacred back into modernity.[2] Likewise, for the reasons described above, it seems at least arguable that many literary trends—including the flood of "isms" that begin most visibly with romanticism—are simply "post-sacred" manifestations that travel under another name. These observations position us to raise an intriguing question: has there been, rather than a total retreat, a new paradigm in which an experience of the religious is, in some sense, still possible? No doubt the sacred in modernity is—according to many—withered on the vine; but do fragments of it remain alive, although heaving and fitful, yet still retrievable, in flashes such as Pérez Galdós's Count of Albrit and the "verdades incontrovertibles" he experiences while in a state of "sopor" during mass; Unamuno's Manuel Bueno; or Machado's eternally flowing waters? To summarize, the central tension is the following: there appears to be a close connection between aesthetics on the one hand, and the need for some sort of release and relief for those who are no longer persuaded by the possibility of a transcendent entity. Art becomes the quest *par excellence* for new forms of an experience of the sacred.[3]

In modern Hispanic literature, Unamuno is the writer who perhaps most explicitly addresses God's absence. This notion is memorably illustrated in *San Manuel Bueno, mártir* (*SMB*), when Saint Manuel says, "La verdad, Lázaro, es acaso algo terrible, algo intolerable, algo mortal" (605). The "truth" ("la verdad") is that death is

likely the end of existence, and Manuel's response to this assumption is to find identitary completion by other means—through a sustained "perderme en la vida del pueblo," a "sumergir[me] en el alma de la montaña" (607). If the reader, like Manuel, accepts the "terrible" truth, then, also like the embattled priest, he or she must seek alternate ways to experience transcendence *symbolically* rather than conventionally, spiritually. In nearly all of Unamuno's works there is recourse to the act of creation as a means of reaching beyond the self, and thereby managing a continuation of the ritual process whereby one's own death will not mean utter annihilation. Through Augusto Pérez, in *Niebla*, Unamuno shows that there is a sense in which he himself, as author, achieves transcendence; he can be said to perform the role of God, playing the "fictive" creator of Augusto. It is particularly ironic that immortality could be achieved through the likes of this protagonist: Augusto is seemingly without any perceptible identity; he lacks both future goals and past achievements. The irony emerges when we recall that Unamuno is a firm believer in Cervantes's maxim that every man is the product of his life's deeds (*hijo de sus obras*), and, like his literary ancestor, was a practitioner of both invention and self-invention. When Augusto is of marrying age, he resolves to find a wife. But his aspirations fall short when his love is unrequited, at which point he decides to end his life. His famed encounter with his creator, Unamuno, leads the latter to inform Augusto that he cannot commit suicide because he is a fictional creation. Augusto argues that he is more real than Unamuno precisely because of his fictional quality, an observation that angers Unamuno and leads him to promise to kill Augusto himself. He evidently carries out his promise, though it is by no means clear that any true "death" has taken place. Most importantly, it is his fictional status that seems to have saved Augusto, and seemingly assures his claims of immortality.

In this way *Niebla* can be taken as a restaging and reconfiguration of the sacred, an observation that is perfectly consistent with Susan Sontag's remarks on religion and art: "[W]ithin the last century art conceived as an autonomous activity has come to be invested with an unprecedented stature—the nearest thing to a sacramental human activity acknowledged by secular society" (212). Intrigued with the notions of creation and destruction, presence and absence, life and death, Unamuno is keenly attuned to art's unique potential for providing a means of embodying and giving release to such preoccupations.

As we have seen, Unamuno, as well or better than anyone else, was aware of the human being's need to engender and perpetuate, whether through religion, art, science, sexual reproduction, the erecting of tombstones and crypts, and so forth.[4] The human being perpetuates and multiplies itself as a guarantee of the only possible form of personal immortality. One critic accurately points out that the Spanish finisecular zeal of the creation and care of the self "es ahora la suprema tarea," and that "[e]l culto del yo es el culto de héroe" (Cerezo Galán 64–5). Clearly, exceptions exist. In Pardo Bazán, for example, this sort of emphasis on the self is absent, a fact that is perhaps largely attributable to her religious tranquility, a stance which in many cases seems to permeate her works, lending them a serene confidence that in other (and in most cases later) writers flags or disappears altogether. Conversely, Unamuno and Pérez Galdós, Machado and Jiménez find themselves bereft of the traditional sources of support and comfort that Pardo Bazán frequently finds, particularly in religious institutions. And so we see in Unamuno an impulse that is constantly reworked: the attempt to cover up mortality, to symbolically remedy the descent into existentialist despair that accompanies the contemplation of one's death.

Participating in the same larger dialogue, Antonio Machado, like Unamuno, points up a crucial irony that inheres in the relationship between religion and modern existence: that even avowed atheists cannot resist undertaking the pursuit of a new "sacred."[5] The Machado of *Campos de Castilla* (*CC*) lacks the robust optimism conferred by religion (with its claims of unity, stability and teleology) and Enlightenment thought (with its pretensions of a progressive control over nature). In most cases Machado's musings express a sort of dual sentiment: since we are unable to participate in God (at least not in any conventional sense), then it is our own creative impulses that move center stage. Typical of the period's literature, Machado's literary activity inevitably reveals both an adopting and adapting of the sacred. When Machado speaks of "el Dios que todos hacemos" (*CC*, "Profesión de fe" 2),[6] it is the human being who now assumes the role of power. In a gesture reminiscent of *Niebla* (a work that resonated deeply with Machado), the speaker of Machado's feted "Profesión de fe," alluded to above, declares that:

[...]
Yo he de hacerte, mi Dios, cual tú me hiciste,
y para darte el alma que me diste
en mí te he de crear. Que el puro río
de caridad que fluye eternamente,
fluya en mi corazón. ¡Seca, Dios mío,
de una fe sin amor la turbia fuente! (9–14)

These verses address the speaker's perception of God, and suggest a stance toward the divine that presumably at one point held God to be inscrutable ("la turbia fuente"). The once ambiguous feelings, however, have now been replaced by a complete absence ("seca") of both faith and therefore love. The entire poem, as well as the fragment quoted above, strongly supports this interpretation. However, if this reading is correct, a number of other questions follow in its wake. If God is taken to be absent, then why does he figure not only as the object, but as the apostrophe of the poem? The first verse quoted contains a possible answer: if God created the speaker—that is, if the speaker once "believed" in God the Creator, then now, given the disappearance of faith, the speaker becomes the creator, the giver, the agent. In effect, the poetic voice explicitly states that from the soul God gave him, he intends to create God—in a reversal-into-the-opposite, the created now becomes the creator. The "sacred" in this poem must evidently be understood *symbolically*: the work of art amounts to a (symbolic) representation of our beliefs. Contrary to the meaning some critics have drawn from the poem (namely, that it is a testament to the speaker's [and/or Machado's] religious outlook), Machado's descriptive declaration of his faith would seem to be a confession of his *lack* of faith. That is, according to one reading, the entire poem can be seen as a considered articulation of what he does believe (his own creative powers, all described in the present tense) as well as what he disavows (divine existence or agency, formulated in the past tense).

Perhaps the sacred is the self transformed and constructed symbolically, a means of coming to know ourselves and affixing ourselves *to* ourselves. Most paradoxical and fascinating in Machado is that he, just like Unamuno, cannot seem to be able to do without God, and therefore goes about "creating" him in various ways (the allusions to concepts like creation, construction and so forth is a constant in his

works).[7] It is impossible to provide a satisfactory account of the ways in which the conventional self-image of rationality and control is, throughout Machado's works, both parodied and subverted. However, poem "CXXXVI, XVI" of *CC* expresses what many other poems and writings more covertly gesture towards: "Ya estamos en el secreto: / todo es nada" (4).

The most distinguishing features of Machado's vision underlie this sort of poetry, with its broad religious resonances. But the tenor of poems such as those above is certainly more than a simple lamentation. Poetry provides him with a means of negotiating issues—both literary and metaphysical—that are inseparably linked in his mind (this becomes especially evident in the musings of his apocryphal philosophers, Juan de Mairena and Abel Martín). For Machado, as for Unamuno, the transcendent is meant to be approached rather than attained: any intellectually honest view must emphasize the constructive and temporal dimension inherent in life and art. The *Parábolas* (which form part of *CC* and to which the majority of the above poems belong) evidence the increasing impact of Unamuno on Machado, and are perhaps the most revealing of fundamental questions of faith, knowledge and art. Thus, as we saw in "Profesión de fe," there is a sense in which God is the creation of man as much as the opposite is true. In verses such as these, there is a sense in which we might view Machado as responding to the necessity of reconstituting the sacred in a modernity that is insistently secular. Art's role, it seems, is compensatory, offsetting the lack of "authentic" religious experience. Taking a broader view, it becomes easy to see the issue of the sacred as including but not being exhausted by religious questions. With Unamuno and Machado, their writings should be seen not just as tools through which to reproduce the tensions that arise from religion's "failure" in modern times. There is something of this in Sontag's remarks that "[t]he need of human beings to transcend 'the personal' is no less profound than the need to be a person" (231). Art allows the artist to problematize religion and all its promises, permitting the individual to both feature and extend itself beyond the "biological" boundaries that circumscribe it.

Yet Machado anticipates Sontag's comments when he makes the rather grim realization that a project of the self is possible only in the sense that such a strategy is constantly unfolding, and ends not with a sort of telos or pre-established goal, but with the death of the indi-

vidual that interrupts that unfolding. The leitmotif of water and its various manifestations ("Suena el agua en la fuente de mármol" [*Del Camino*, "XXIV" 8]), exemplify this self-in-progress notion, while also representing his personal need for expressive, concrete images of identity, a need that is connected simultaneously with a rejection of transcendence. In other words, Machado here finds himself in an intellectual-aesthetic double-bind: he expresses the modern subject's desire to represent and foregroud one's identity, to grasp and shape "real" dimensions of experience, *despite* his suspicion that such a project is ultimately utopic or, at best, reductive.

If it is true that the literature of this period attempts to compensate for the perceived lack of "authentic" religious experience, then it may be useful to invoke the example of Juan Ramón Jiménez. According to Cardwell, for Jiménez artistic creation provides "a means to sustain some form of faith in the face of Romantic lost ideals and illusions" (507). One of the fundamental differences between Machado and Jiménez is that the former is at pains to capture the fluidity of experience and relationship rather than the illusory fixity of identity. Jiménez, particularly in *Diario de un poeta reciencasado* (*Diario*), rebels against this notion; many of his poems express his desire to triumph over and against identitary diffusion or decomposition. In *Diario*—Jiménez's best collection, in his own estimation—assimilation or unity is most often won. This sort of vague belief in the power of poetry would lead Luis Cernuda (Spanish poet, critic and member of the so-called Generation of 1927) to accuse Jiménez of a "subjetivismo egotista." Before responding to this indictment, we might first note that poetry for Jiménez implies a sort of personal salvation, prompting exuberant outbursts such as the following: "¡Oh!, ¡qué dulce, qué dulce / verdad sin realidad aún, qué dulce!" (*Diario* "I" 15–16). This is not to say that Jiménez takes an unproblematized view of life—as Sánchez-Barbudo notes in reference to this poem:

> [L]a maravilla a veces [. . .] es poder constatar que lo *lejano*, sin dejar de ser tal, está ya próximo; que lo fantástico, sin dejar de ser tal, es ya casi realidad. Por eso el poema empieza y acaba destacando, entre admiraciones, con sorpresa y alegría, lo contradictorio que resulta tanto el objeto deseado como su propio sentimiento. (66)

These remarks point to an inherent irony: subject and object (desire and its fulfillment) correspond only on a symbolic (aesthetic) level. That is to say, Jiménez appears every bit as besieged by religious doubt and existential fear as Unamuno and Machado (see *Eternidades* "CXXII"); also similar is his aim: to pursue an aesthetics that provides him with a cohesive identity. In this way he is, aesthetically, no more "egotistical"—as Luis Cernuda charges—than any of the other deeply disquieted Spanish writers of his time.

The irony of the "maravillas" signaled by Sánchez-Barbudo puts us on the path of another interesting issue: the poet's obvious delight in the unexplainable and the contradictory, a pleasure reminiscent of Baroja's musings about Poe's compositional method of "The Raven." The strategy at play seems to be a kind of mystification (in the face of scientific demystification?), a construction of some sort of hazy otherness that seduces by its very distance and indeterminacy. These instances of spontaneous, almost carnival-like effervescence reinforce the duality of human nature, and underscore the experience of being both self and other.

Quite unlike many of the verses of *Diario*, Machado's emphasis is on poetry's failure to attain pure reflexive self-sufficiency—it bears the signs of a (vain) struggle to escape the world in which it is necessarily inscribed (*CC* "CXIX"). It is in this sense that it becomes sacred, unknowable to itself except through its own otherness: art removes us from ourselves, allowing us to overcome alienation and powerlessness. Yet, at the same time, it is never more than a symbolic, representational gesture—a fact of which Machado is always fully cognizant. Images such as time and water symbolically register these paradoxes inherent in Machado's vision. In poem "CXLI," the waters heard flowing within point to the poet's existential dilemma, always in a state of flux, while they also point to the epistemological interdependency to which he finds himself constrained, recalling notions of permanence and fixity: "Como otra vez, mi atención / está del agua cautiva; / pero del agua en la viva / roca de mi corazón" (*CC* "CLXI, XI" 1–4). For all his sympathy and admiration for the mystic poets, Machado can endorse neither the Platonic vision nor mysticism due to their espousal of a harmonious and intelligible reality. Both outlooks, like religion itself, afford an individual and social plenitude whose effects are powerfully seductive. And yet Machado was too enamoured of logic to allow similar "utopic" notions to console him.

For all their differences, both Machado and Jiménez figure among the twentieth century's most emblematic representatives of the modern process of secularization as well as modernity's response to it. Cardwell makes the point that, in a 1905 review of Unamuno's *La vida de Don Quijote y Sancho*, "Machado expressed the view that the cries of anguish and the inward search for a spiritual goal were just as important in the search for a national regeneration as active campaigns" (508). Secularization, at least with regard to much Spanish literature, did not mean simply a demystification of the sacred in the name of more "material" values. It made necessary a remapping of the world, a sacralization of the world through aesthetics.

We mentioned earlier, in the context of Unamuno, that artistic creation seems in many ways a symbolic means to personal salvation. Indeed, it is not difficult to see a protagonist (Augusto) or an image (a river) as the articulation of otherness that aids in rounding out the writer's identity. It would seem that religious doubt induces this activity: most paradoxical and fascinating in Machado is that he, just like Unamuno, cannot seem to be able to do without God, and therefore goes about "creating" him in various ways.

So far we have seen examples of how certain writers, confronting the apparent absence of God, have gone about continuing an experience of the sacred. Arguing that "there are no immortal gospels," Durkheim held humanity to be capable of "conceiving new ones" (323). The question posed at the outset of this article bears repeating: what is to count as sacred? When Proust speaks of his taste of cake (the "petite madeleine"); when Woolf refers to "this day, this moment," when Alejo Carpentier chronicles "las maravillas" of Latin America, it seems at least arguable that they, along with Unamuno and Machado, are managing a secular recasting of a sacred paradigm, a symbolic bid for personal or collective "salvation"—after all, the sacred responds to our urgent desire for authority, for order and organization. Through these events and experiences, the above authors are intent on making the object of desire—a past event, a future goal, knowledge of oneself, etc.—more "real," more genuine than other resources make possible.

In the context of literature, one major difference between "canonical" modernist texts and the Spanish works discussed here should again be stressed: nearly every major Spanish writer of the time explicitly addresses the status of God. This observation makes a study of the

sacred, as we have defined it, both more intriguing and more complex. In Pérez Galdós's *Miau*, Ramón declares to his sister-in-law, "Es que yo no me alegro de ser incrédulo, fíjate bien; yo lo deploro, y me harías un favor si me convencieras de que estoy equivocado" (262). The importance of the father's attitude is augmented by Ramón's comments, a few pages later, concerning similar issues. In short, Ramón describes two theories of knowledge:

> Lo previsto no ocurre jamás [. . .]. [L]os españoles viven al día, sorprendidos de los sucesos y sin ningún dominio sobre ellos. Conforme a esta teoría del fracaso de toda provisión, ¿qué debe hacerse para que suceda una cosa? Prever la contraria, compenetrarse bien de la idea opuesta a su realización. ¿Y para que una cosa no pase? Figurarse que pasará, llegar a convencerse, en virtud de una sostenida obstinación espiritual, de la evidencia de aquél supuesto. (284)

The logic of the illogical, he argues, is the paradoxical law governing life. However, when Ramón is finally offered a long awaited job, he debates the validity of his personal "illogical" theory, comparing it to the doctrine of Christianity, which states: "Pedid y se os dará" (284). He then describes his own theory as "diabolical," and the Christian one as consoling. He reasons that it is perhaps best to leave his fate up to God, "renunciando a la previsión de los acontecimientos," which, he claims, amounts to little more than the "resabio pecador del orgullo del hombre" (284–5). Ramón seems engaged in an ironic yearning for fixity of any sort, and vacillates between the divine and the absurd as potential sources.

It would be misleading to view this search for divine fixity as absent in earlier nineteenth-century fiction writers, including Pérez Galdós himself. Such anxieties—and responses to them—had arguably been underway for centuries;[8] not simply important for their own times, turn-of-the-century Spanish writers inherited and passed on problems, not always inspiring or aspiring. However, one does wonder to what extent Pérez Galdós's disappointment in the failed rise in the middle classes—a point made clear in his 1897 speech on reception to the *Real Academia Española*, in which he also states his consequent intention to change his "principios literarios"—inform his

literary project.[9] It seems clear that Pérez Galdós's confidence in the possibility of a coherent strategy was faltering, producing in him a sensation not unlike the one Ramón experiences above: the disappearance of unified purposefulness governing both universe and self, and the logical consequence that this loss must be offset. Ramón resorts to his grandson's "visions" that seem to be a direct channel to God, suggesting that the cultural construction of the sacred experience, and its relation to religion, have undergone significant shifts.

Many of the major Spanish writers of this period therefore occupy an interstitial position regarding orthodox faith: God is regularly addressed but frequently seen as not sufficiently guaranteeing the self. Tradition is stretched and morphs in the writer's attempt to forge myths appropriate to his or her times, all as a means of understanding and dignifying the contemporary world. Like the younger generation of Spanish writers, Pérez Galdós is operating both inside and outside of the traditional conception of the sacred, namely, the God of Christianity; in many cases (e.g. Pérez Galdós's *Miau*, Unamuno's *SMB*, and Machado's "Profesión de fe"), the writer ultimately introduces a highly individualized religion (this is perhaps what Machado means when, through Juan de Mairena, he states that "los dioses cambian por sí mismos, sin que nosotros podamos evitarlo, y se introducen solos [. . .]") (*Juan de Mairena* 230). Particularly in the case of Machado, Unamuno and Pérez Galdós, a thorough knowledge of Christianity prevailed among contemporary Spanish writers, a fact that clearly informs their work. Furthermore, this points up the perils of seeking traces of the sacred within their texts, drawing as they do upon inherited forms and yet refashioning them, secularizing them. But in many ways the "quest for the sacred" they stage forms part of the broader, modern strategy of self-coherence, an ideal that, though impossible without a transcendent other can, in their case, be approached by means of art.

In a sense, then, the new sacred is in many ways a dialectical interchange between traditional sources and present demands, between the past and the ever modernizing present. From this perspective *SMB* stands as both paradigm and rupture since it appropriates as well as recasts the Christian myth. In fact, this very same "sacralizing" impulse is at play in nearly all of Unamuno's fictional works. Of course, art's claim of endurance—its reification of sentiments—is not of recent coinage. Examples abound in Shakespeare ("Not marble

nor the guilded monuments of princes / shall outlive this powerful rime" ["LV" 1-2]) and Cervantes's Dulcinea (herself a seemingly transcendent value in the eyes of Don Quijote); in modern writers, a similar gesture appears, such as when, in "Borges y yo," Borges writes: "[E]stoy destinado a perderme, definitivamente, y sólo algún instante de mí podrá sobrevivir en el otro [Borges]" (351). In Unamuno, as well, we see the desire to reinstate fiction as a means of embodying values in a world without essential forms. This is at the heart of Unamuno's reading of *Don Quijote*, whose status he wishes to privilege (just as Don Quijote elevates Dulcinea) and incorporate within the experience of modernity.

Most provocatively, the plain but curious fact again surfaces: irrespective of the author's stance on religious belief, the "sacred" can be enlisted to examine ostensibly non-religious matters such as community, authority and identity. In connection with this, a point made earlier bears repeating: if *SMB* refashions the story of Christianity, then this is so in the sense that Unamuno continues it under another, secular name. *SMB* is *not* the story of humankind's salvation, but rather about the power of belief and its ability to shore up identity by insisting on the existence of some positive "truth"—regardless of how we might choose to define the term.

Unamuno's pervasive skepticism, coupled with his unabated desire to believe in a divine being and achieve immortality, has led many critics to examine his works almost exclusively in the light of his religious preoccupations. However, it is important to recognize the recurrent theme of otherness Unamuno addresses as a means of staving off the destructive effects of loneliness and doubt. An "enfermedad de conciencia," as he called it, the knowledge that one's death is the end of everything forces an intensification of experience and expresses the sadistic creativity and theatricality of selfhood. The secular dimension can be seen in his zeal to perform the role of creator as a strategy meant to mirror himself and draw power from his own lamentable condition.

In *SMB*, Angela functions as chronicler and narrator as well as symbolic daughter and mother to Manuel. As her retrospective narration concludes, she poses a question to which she provides no answer: "¿Y yo, creo? [. . .] ¿Es que sé algo?, ¿es que creo algo?" (624). A few lines later she enlarges the question: "¿Y éstos, los otros, los que me rodean, creen? ¿Qué es eso de creer? Por lo menos, viven" (626).

Her ambivalence is also sustained by a statement that comes in an earlier paragraph:

> Así le ganó [a mi hermano Lázaro], en efecto, para su piadoso fraude; así le ganó con la verdad de muerte a la razón de vida. Y así me ganó a mí, que nunca dejé trasparentar a los otros su divino, su santísimo juego. Y es que creía y creo que Dios Nuestro Señor, por no sé qué sagrados y no escudriñaderos designios, les hizo creer [a Manuel y Lázaro], les hizo creerse incrédulos. Y que acaso en el acabamiento de su tránsito se les cayó la venda. (625)

Angela recognizes Manuel's religious work to be a "piadoso fraude" to which she, too, has been won over. But she also explains Manuel's and Lázaro's lack of faith in theological terms, reasoning that their non-belief, imposed (as she states) by God, made them ideally suited to guide the town. Unamuno's intervention—as the person now in possession of Angela's chronicle—contributes to the discussion, thereby enlarging the meaning of "belief." If the reader is aware of Unamuno's stance on religion,[10] it comes as no surprise that, as external narrator in *SMB*, he avoids mentioning the agnosticism that characterizes Manuel. Instead, he affirms the "truth" of San Manuel:

> De la realidad de este San Manuel Bueno, mártir, tal como me le ha revelado su discípula e hija espiritual Angela Carballino, de esta realidad no se me ocurre dudar. Creo en ella más que creía el mismo santo; creo en ella más que creo en mi propia realidad. (627)

Unamuno, Angela and Augusto Pérez all attest to Durkheim's firm belief that "there are no false religions" (4): they stand as invitations to think about the various forms of belief (in its broadest sense), and how they shape self-consciousness. All three live uneasily due to the ambiguity of existence, and all three question radically the taken-for-granted assumptions about the coherence of identity. Here, perhaps, we can establish a key point of articulation with certain modernist works that point to a "second life," life lived and perpetuated in its "other" aspects, despite their status as literary texts.[11] That is, Unamuno's short story nostalgically yearns for a great truth, a Lyotardian "grand

narrative"[12] (any totalizing or unified discourse—Marxism, capitalism, Christianity—which attempts an all-encompassing account of history, to the exclusion of "little" narratives. According to the French philosopher, such explanatory theories ought to be met with suspicion or "incredulity"). Angela describes Manuel's life work as both "piadoso" and "fraudulento." A conventional reading of her remarks points to the agnostic's dilemma. Interpreted more broadly, however, every primary character—including Unamuno—has, for varying reasons, redirected his or her attention from God to the mythical Manuel (the notable exception, of course, is Manuel himself). The definition of faith is thereby enlarged, allowing even liberal secularists such as Lázaro to be classified as faithful believers. Each has been seduced by the temptations of myth, yielding to the urge to kneel before something more powerful than oneself.

Along with Spain's political, economic and social institutions, the country's cultural activity was itself being transformed by a secularizing orientation that, in the arts, dates most visibly from the Romantic era. The metaphors have their own historicity: the search for God; the "Logos"; a stable grounding; the "search for the sacred." I have tried to demonstrate that much of circa-1900 fiction can be seen as an intensified version of this reconfiguration of some sort of lost guarantor. Simply put, although religion and other value systems serve as constructive and stabilizing enterprises, the artistic process—aesthetics—perhaps most successfully satisfies the basic human need to constantly reestablish a means of security and self-knowledge. Particularly in the age of technology and science, it is art—and the very materiality of the medium—that therefore becomes intrinsically valuable because something is realized through the process of creation that cannot be achieved by any other means (divine, mechanical, etc.). Similarly, Pérez Galdós, Unamuno, Machado and Jiménez exemplify their period by embracing reality and accepting the tragedy of human life, while at the same time attempting to transcend that reality. Crucially, they do this at a time when ultimate truths—traditionally anchored in the transcendent—stage a steady retreat. Whether manifesting an individual or collective will, art works to remove us from ourselves, just as the fictional Augusto allows Unamuno to move beyond himself—an aesthetics drawn from a theological idiom, so to speak.

The conclusions of many of the above authors are, it seems clear, in tension with their desires. Since early nineteenth-century

Romanticism, many have argued along with Coleridge that "[n]o man was ever yet a great poet, without being at the same time a profound philosopher" (179). Art stands as evidence that, as human beings, we are dependent on symbolism, on representation; art is also symptomatic of the fact that humanity always seeks to overcome alienation. The above authors were well aware that to be able to make important decisions humankind must have a purpose, a vision of an ultimate goal. The age of faith had a purpose—that of serving God, appealing to him as a source for questions of truth. The comfort of truth claims completes individual and collective human identity, a fact that is attested to by the history of Western civilization and its subsequent search for a non-transcendent ground for authority—a search dependent on the hope that history might still have a telos. In this article I have pursued the (to my mind) indisputable relationship between the privileged status of art and the search for transcendence in a secular and materialist age. In this sense, artistic creation (and aesthetics as a category generally) might be viewed largely as an outlet for grief and anxiety that is, at its roots, metaphysical. Particularly by the late nineteenth century, a period characterized by the twin "failures" of religion and science, the role of literature seemingly becomes even more compensatory, symbolically enacting the absence of some absolute, the lack of fixity amidst an increasingly inscrutable world. I have also suggested that many works of the period frequently gravitate toward religious themes, while at the same time abusing their conventions and original significance. In any event, it is clear that many of the works of this period are inspired by more than mere "escapism," in which the author strives to turn an intolerable, boorish or incoherent reality into something more meaningful or more pleasant. Above all, the literature of the decades surrounding the year 1900 bears the marks of both an intense questing and a wearisome struggle. The privileged role of aesthetics in a world in which God has presumably retreated suggests that the artist is ideally suited to seek viable substitutes. Or, as Unamuno's unbelieving priest asserts: "¿Religión verdadera? Todas las religiones son verdaderas, en cuanto hacen vivir espiritualmente a los pueblos que las profesan" (*SMB* 245). Unamuno and many of his contemporaries display an astute awareness of this dilemma, both staging their own "quest for the sacred" while also inviting the reader to reopen the possibilities created by a world in which God's absence is, in a sense, still overwhelmingly present.

Notes

1. Other forms and contexts, for example, raise the issue of reason and its relation to the irrational and madness; gender; the politics of the nature-culture boundary, and so on.

2. The concept of the sublime, particularly Lyotard's rehabilitation of the term, comes to mind.

3. Offering a different perspective on this same issue, David Jasper follows the theologian Thomas Altizer, and persuasively argues for "the apocalypse of the death of God" (98). That is, the death of God is in modern times parlayed into a tireless recreation of and conversation with God (91).

4. Unamuno explicitly addresses this urge in *Del sentimiento trágico de la vida* (155).

5. Only the twin failures of reason and religion could prompt in Machado the following exasperating verses:

> El hombre es por natura una bestia paradójica,
> un animal absurdo que necesita lógica.
> Creó de nada un mundo y, su obra terminada,
> "Ya estoy en el secreto—se dijo—, todo es nada."
> (CC "CXXXVI, XVI" 1–4).

6. These verses present a more complex and fractured view of a world, one with no fixed moorings, and remind us that, despite the unmatched authority that both religion and science have possessed, such messianic thinking is ultimately illusory.

7. For Machado, poetry cannot (and ought not) emancipate itself from effects of time; the poet's task is to convey the *experience* of time, and for this reason the poet is uniquely positioned to reproduce the sensation of reality. Thus we find Machado implicitly shunning the notion of poetry as "immobilizing" ("Ni mármol duro eterno / ni música ni pintura / sino palabra en el tiempo" [CC "CLXIV" 1–3].)

8. Many scholars have argued that the story of modern art begins in the eighteenth century, as both an extension of and a reaction against the Enlightenment disenchantment of the world. Most significantly, the (Romantic) sublime and Gothic fiction, with all the latter's supernatural entailments, reflected the necessity of filling a void created by God's absence. Roberts offers a succinct summary: "Modern art is the continuation of the sacred by other means" (173).

9. In an apocalyptic tone, he states: "Podría decirse que la sociedad llega a un punto de su camino en que se ve rodeada de ingentes rocas que

le cierran el paso [. . .]. Contábamos, sin duda, los incansables viajeros con que una voz sobrenatural nos dijera desde lo alto: *por aquí se va, y nada más que por aquí.* Pero la voz sobrenatural no hiere aún nuestros oídos, y los más sabios de entre nosotros se enredan en interminables controversias sobre cuál pueda o deba ser la hendidura o pasadizo por el cual podremos salir de este hoyo pantanoso en que nos revolvemos y asfixiamos" ("Sociedad presente" 475).

10. *SMB* was published in 1931, nearly thirty years after *El sentimiento trágico de la vida*, which sets forth the theme of religious crisis that would run through most of his subsequent works.

11. This observation is further corroborated by Unamuno's refusal to divulge how he happened upon the "document." The Bahktinian-like cacophony of voices and perspectives is a pointed inheritance from the lost manuscript the author of *Don Quijote* claims to find in a Toledo market.

12. One may take this a bit further and make a bid for the text's post-modernist qualities: in many ways it liberates itself from the requirement of great truths and avowedly engages in the play of forms (particularly when Unamuno himself appears and proclaims his belief in "la realidad de este San Manuel Bueno" (627)). In other words, perhaps this is Unamuno's way of foregrounding and intensifying the work's complexities—where meaning and "truth" are contested and fragmented—or, conversely, of simply sidestepping them. After all, precisely what is the "realidad" of "este San Manuel Bueno"?

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Eros en una isla maldita: alegoría, poder y sexualidad en *Casa de juegos* de Daína Chaviano

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Casa de juegos es una de las cuatro novelas reunidas en el ciclo *La Habana oculta* que la escritora cubana Daína Chaviano dedica a su ciudad, donde se muestra el drama psicosocial que envuelve a sus personajes en la Cuba de finales de los 80 y durante toda la década de los 90. Estos momentos fueron de gran significación dentro del ámbito cultural y político de la isla debido a la crisis mundial del sistema comunista y a su repercusión en Cuba. A finales de la década de los 80, ante la apertura política ocurrida en las naciones socialistas del este de Europa, el gobierno de Cuba asumió una política de rigidez, intolerancia y aislamiento, junto a medidas económicas muy austeras debidas a la pérdida de subsidio del campo socialista. Esta reacción tuvo consecuencias psicológicas y sociales devastadoras para toda una generación de jóvenes, cuyas edades oscilaban entre los 20 y 30 años, y provocó un exilio masivo de intelectuales, artistas y profesionales en la década de los 90. Entre estos jóvenes que escapan de la isla se encuentra la autora de esta novela.

En esta novela, la segunda del ciclo, que la autora escribe tras su salida al exilio, se percibe una fuerte dosis de erotismo combinada con elementos fantásticos, simbólicos y mitológicos. Estos elementos a su vez se mezclan con situaciones de la vida cotidiana donde se refleja una realidad social. La autora establece una dinámica entre lo real y lo irreal para diseñar un cuadro surrealista del cubano y su cultura, donde se sientan las pautas para una tesis política.

Gaia es una estudiante universitaria que se involucra en una relación sexual que le proporciona gran placer. Después de la muerte de su amante—lo que la hace caer en un estado transitorio de frigidez—busca la ayuda de una santera. Las recomendaciones de ésta la llevan a encontrarse con personajes que representan a los dioses de la religión

afrocubana, quienes la introducen en el ambiente onírico de una misteriosa casa de La Habana. Los seres mitológicos que habitan dicha casa *juegan* a un exacerbado erotismo que trasciende las barreras de los sentidos: la experiencia sexual alcanza matices sadomasoquistas que llevan al cuerpo y la mente de Gaia a explorar niveles sensitivos e imágenes desconocidas. Su encuentro y relación con Eri—hombre y dios afrocubano a la vez—definen la trama de la historia. A partir de la dinámica entre el poder y el sexo se alcanza a proyectar el plano personal de Gaia dentro de un plano más amplio, que abarca todo el drama social cubano.

Los objetivos de este trabajo son, por un lado, interpretar la tesis de Chaviano, que consiste en la denuncia al sistema represivo imperante en Cuba, sus métodos de poder y el consecuente caos psicológico y social que ha provocado en las últimas décadas; y por otro, explicar la dinámica que se establece entre la creación literaria y la sexualidad, así como el papel que entra a jugar, dentro del proceso creativo del autor, el mundo extra-textual. Abordaremos estas ideas usando como base teórica a Michel Foucault, Sigmund Freud y las perspectivas teóricas postmodernistas de Silvia Nagy-Zekmi y Eric S. Rabkin.

Teoría foucaultiana del poder y la sexualidad

Michel Foucault sostiene que el poder, para ejercer su disciplina, requiere de "enclosure": un lugar aparte de los demás y encerrado en sí mismo, que provea un espacio protegido de disciplinaria monotonía (*Discipline* 141). Este espacio en la novela es la misteriosa casa adonde Gaia llega conducida por Oshún, diosa del amor y del placer de la religión afrocubana, "Algo o alguien había prohibido la comunicación con el exterior." Por eso el narrador se pregunta:

> ¿Y cómo sabría el mundo que ella deseaba ser rescatada si ni siquiera le permitían hacer una señal? Jardines exuberantes bloqueaban el acceso visual a la calle. Había lápices y papeles sobre algunas mesas, pero ningún sobre o buzón donde colocarlos. Los teléfonos eran meros objetos de adorno. Gaia descolgó varios, y la línea arrojó en su oído el soplo del vacío [. . .] ¿a quién pedir ayuda si *el dueño o los dueños del recinto controlaban cada puerta, cada ventana, cada balcón*? (Chaviano 80; énfasis mío)

La casa, protegida por sus jardines y paredes, es la metáfora de la isla, que a su vez está rodeada de mar, produciendo esa sensación de lejanía y encierro en sí misma que la hace "nodriza de una pequeña civilización, como un asteroide que contuviera todo lo necesario para la supervivencia de una especie distinta que viviera a espaldas del universo" (Chaviano 79). Foucault insiste en que la disciplina impuesta a un determinado conglomerado humano (en este caso, la impuesta por parte del Estado cubano a los habitantes de la isla para que permanezcan en el país y obedezcan sus leyes) requiere de vigilancia: por medio de ésta se consigue que el poder disciplinario se convierta en un sistema "integrado" (*Discipline* 176). Al intentar acercarse a balcones o puertas de la casa "alguien se lo impedía siempre: jóvenes que jugaban a su alrededor, o atletas que *montaban guardia*" (Chaviano 80; énfasis mío). En esta casa-isla, la realidad adquiere un matiz surreal y pesadillesco; Gaia sentía "alucinar sin tregua, confundir el rumbo, perder para siempre la certeza de lo que es verdadero [. . .] y todo ello, con la angustia de quien desea escapar y no puede" (82).

En la realidad que sirve de inspiración para esta novela, el Estado cubano siempre ha instrumentado diversas medidas de vigilancia generalizada. Desde los niveles mínimos de la estructura social (familia, vecindario, centro de trabajo o de estudio) hasta los niveles más abarcadores de la misma (comunicaciones, guardacostas, control de las salidas y entradas del país) se establece un sistema casi perfecto de control a nivel nacional. Gaia también percibe la asfixiante sensación que experimentan tantos cubanos de estar enterrados vivos: "[l]a idea de estar muerta se alojó en su ánimo consecuentemente." No obstante, ella se aferra "a la esperanza de hallarse en un infierno transitorio" (93).

Sin embargo, a nadie parece molestarle, porque en aquel lugar se crean las condiciones propicias para otro tipo de *escape*: el sexual. "Allí vegetaba una realidad *tentadora*, capaz de sumir a sus habitantes en una *orgía* que les hacía olvidar los rigores de ese encierro" (80; énfasis mío). Los dioses afrocubanos, bellos y sensuales, son los guías de la joven y los anfitriones de esta alegórica *casa de juegos* eróticos, donde Inle, el orisha que representa la figura jerárquica del poder en la mansión, efectúa un ritual para mostrar su potencia sexual. Esta potencia sexual exhibida por el orisha frente a sus obedientes espectadores es la forma alegórica de presentar un poder político que, mediante muestras de superioridad y fuerza—tanto en manifestaciones

públicas como en operaciones internas de los agentes de la seguridad del Estado—impone sumisión y *rendición al sacrificio* de parte de la mayoría del pueblo.

> Majestuoso como un espectro, se acercó a uno de los lechos, abrió su capa y mostró un cuerpo tan maravilloso como el fúlgido miembro que ofreció a una mujer [. . .] iba derramando su preciosa esperma en los receptáculos que con gusto se rendían al sacrificio; [quienes le ven el rostro] quedan atados a su voluntad y ya no pueden negarle nada. (79, 89–90)

Foucault afirma que el papel de la ceremonia política ha sido el de hacer ver una excesiva aunque regulada manifestación de poder: "a *spectacular expression of potency*, an 'expenditure', exaggerated and coded, in which *power renewed its vigour*" (*Discipline* 187-88; énfasis mío). La disciplina lleva su propio tipo de ceremonia ostentosa en forma de "parade," donde los sujetos se presentan como objetos que muestran su poder en la medida en que son observados por las multitudes (*Discipline* 187–88). En *Casa de juegos*, la *espectacular expresión de potencia* (sexual) de Inle simboliza el poder del Estado, el cual manipula (sexualmente) a aquella "tierra de nadie que parecía gobernada por la voluntad de algún dios caprichoso y febril" (79). La principal víctima de este "dios caprichoso y febril" es Gaia: mujer, joven, de aspecto infantil, alegórica imagen de la inocencia y vulnerabilidad de un pueblo donde, al parecer, el sexo se ha convertido en la "raison de tout" (*Histoire* 103). De esta forma explica Foucault cómo en la cultura occidental se crea una lógica del sexo, donde a éste se le confiere una relevancia social que nos somete enteramente—"nous, notre corps, notre âme, notre individualité, notre histoire"—a una lógica de la concupiscencia y del deseo (103). Se exacerba entonces el apetito sexual y la lujuria a partir de la existencia de un instrumento represivo que forma parte del aparato de poder llamado "dispositif de sexualité" (110). En el texto, se describe la cultura de un pueblo caribeño, cuya natural sensualidad se convierte en una vía para canalizar frustraciones espirituales y materiales. La Rampa es "el ardiente corazón" de la ciudad:

> Y en esa ruta, la más concurrida del país, las miradas de los cubanos "*normalmente provocativas*— adquirían un *brío inusitado*. El soplo de los alisios azotaba los cuerpos, levantando oleadas de vapor y sudores almibarados. *Multitud de ojos resbalaban sobre pieles ajenas, como una lluvia ácida que desgarrara las ropas en plena vía pública*. Expuestos a la inclemencia de tales elementos, *deambulaban cazadores y víctimas por esa calle lúbrica y siempre húmeda de deseo*. (Chaviano 119–20; énfasis mío)

Se crea una dependencia psicológica hacia todo lo que conduzca a saciar un voraz e "inusitado" apetito sexual, que en vez de reprimirse, como suele ocurrir en Occidente, se exacerba, haciendo disparar el "dispositivo de la sexualidad" en un sentido opuesto al de la represión. Al liberarse este tabú por medio de la *apertura* sexual, se puede caer en el error de pensar que se consiguió transgredir las normas establecidas por el Estado. Foucault advierte que "c'est cette désirabilité que *nous fait croire* que nous affirmons *contre tout pouvoir* les droits de notre sexe [. . .]. Ne pas croire qu'en disant oui au sexe, on dit non au pouvoir; on suit au contraire le fil du dispositif général de sexualité" (*Histoire* 207–08; énfasis mío). Lo que nos dice Foucault es que esta supuesta liberación no constituye un desafío a la represión institucionalizada. Gaia se percata de esto al decirle a Eri: "[s]igo sin creer que la cama sea la única solución para este desbarajuste" (Chaviano 169). Para Foucault, este "dispositivo de la sexualidad" es un instrumento que trabaja en ambas direcciones, siempre a favor del poder, y por lo tanto no representa un verdadero desafío a la institución del Estado. Este problema se resolvería, según Foucault, rompiendo con los patrones establecidos,[1] o sea mediante un giro táctico y total (*retournement*) de los diversos mecanismos de la sexualidad que vayan en contra del poder y que a su vez permitan reafirmar otros valores éticos que el *establishment* no reconoce:

> C'est de l'instance du sexe qu'il faut s'affranchir si, par un *retournement* tactique des divers mécanismes de la sexualité, on veut faire valoir contre les prises du pouvoir, les corps, les plaisirs, les savoirs, dans leur multiplicité et leur possibilité de résistance. Contre le dispositif de sexualité, le point d'appui de la contre-attaque ne doit pas être

> le sexe-désir, mais les corps et les plaisirs. (*Histoire* 208; énfasis mío)

Foucault se declara a favor de una liberación sexual del "cuerpo" y los "placeres," pero en contra de "le sexe-désir" o "dispositivo sexual" como instrumento regulador. Éste es precisamente el instrumento del que se vale "la misteriosa organización de Eri," que no acude al "enfrentamiento" y cuya "herramienta conspirativa era bastante extraña":

> Toda la energía empleada en cuestionar órdenes absurdas había sido moldeada—sin que ella se diera cuenta—por sus peculiares experiencias sexuales. Primero, la condicionaron a obedecer; después, *tras hacerle saltar las barreras de su libido*, fue liberada de esas ataduras que suelen originar mayores represiones. (Chaviano 167-68; énfasis mío)

En la solución foucaultiana, no se produce una ruptura con el instrumento manipulativo del poder, pues lo que propone Foucault es desprenderse de las ataduras y convenciones del Estado. En la novela, el Estado es quien manipula a la organización de Eri y usa ese "dispositivo sexual" como instrumento regulador a favor de sus propios intereses. Para Gaia, sin embargo, ese mecanismo funcionaba al lograr *liberarla de sus ataduras*: "forzar los límites de su erotismo se convertía en un mecanismo de cordura porque se estaba rebelando contra algo que sí podía vencer" (167). Este "mecanismo de cordura" representa un arma perfecta al servicio del poder "y en una prisión social podía adquirir trascendencia catártica" al *purificar* (o expulsar) los deseos sexuales y aceptar una libertad ilusoria, que únicamente conseguía aplazar el instinto de resistencia.

Teoría freudiana de los instintos

Como el propio Foucault plantea: "les innombrables théoriciens et practiciens de la chair avaient déjà fait de l'homme l'enfant d'un sexe impérieux et intelligible" (*Histoire* 103). Se refiere a la trayectoria teórica y práctica de Sigmund Freud, quien ya había enfatizado la presencia de instintos sexuales desde las edades más tempranas del desarrollo del individuo. En *Casa de juegos* vemos cómo el placer que se experimenta a partir de la satisfacción de los instintos "salvajes" o

"no domesticados" es mucho mayor que la de los instintos del ego, determinados por patrones de conducta sociales. Esto, según Freud, viene dado por la irresistibilidad de los instintos "perversos" y la atracción que sienten los individuos hacia lo prohibido (29).

En el texto observamos cómo en una sociedad en crisis, donde priman las carencias materiales—"en su vecindario no había electricidad, es decir, no había radio, ni televisión, ni ventilador, ni posibilidades de leer" (Chaviano 122)—y donde pesan aún más las espirituales—"[la] claridad invitaba al estatismo, a la inacción, al estancamiento de las posibilidades. Era como si la llegada del sol paralizara las voluntades" (122)—esta forma permitida de liberación sexual funciona como válvula de escape. Se subliman los deseos de rebelarse políticamente a través de un proceso de "satisfacciones sustitutivas" (Freud 23).

Mientras que en la sociedad descrita por Freud se disminuye el sufrimiento humano por medio de la sustitución del Eros por actividades que producen placer intelectual y artístico, o que conllevan a pensar y actuar (23–24), en el contexto de *Casa de juegos*, se sustituyen la acción y el pensamiento—*instintos del ego* que irremediablemente traerían una convulsión social—por el *placer erótico* desordenado y promiscuo. Este último tiene la ventaja de ser aplicable a la mayor parte de los individuos; en cambio, los placeres "finos" y "elevados" inspirados por el ego poseen una moderada intensidad y no son directamente sensoriales, por eso Freud afirma que "the weak point of this method is that it is not applicable generally: it is accessible to only a few people" (30).

En la sociedad cubana de las últimas décadas, tanto la necesidad de evasión como de reafirmación psicológica a través de la sexualidad, dan paso a una tendencia a *probarlo todo*. Gaia se siente seducida por Oshún, de cuya atracción trata de escapar, aunque todos sus esfuerzos resultan inútiles. Al otro día parece confusa: "[u]n cosquilleo le apretaba la garganta: tenía la sensación de flotar, pero al mismo tiempo una náusea le ahogaba. Sabía que aquello era resultado de un condicionamiento: la sospecha de haber hecho algo prohibido [. . .]. Y, no obstante, siempre llegaba la euforia de la liberación" (99). Una relación homoerótica, sin embargo, no pasaba de ser, en un mundo orgiástico, una variante más de la diversión. Gaia no estaba en la casa del amor o de la pasión, sino simplemente en una *casa de juegos*. Además, todo era parte de un plan concebido por Inle y Oshún, ésta sabía que aquél haría el papel de "voyeur voluntario" al responderle

a Gaia: es "Inle [. . .]. Le gusta mirar" (93). Las dos mujeres han sido observadas durante todo el acto: "[e]l clímax la sacudió hasta hacerle perder la noción de lo que la rodeaba. Ni siquiera advirtió el baño de leche azul que caía sobre ella, desde el borde de la cama, donde Inle había observado el final del juego sáfico" (95). El erotismo lésbico en *Casa de juegos* ayuda a completar el proyecto de liberación ilusoria mediante la concesión de una "completa satisfacción,"[2] mientras que en la sociedad a partir de la cual Freud basa su argumento, el individuo sexualmente maduro encuentra restringida su elección al sexo opuesto,[3] satisfaciéndose así sólo una mitad de la "doble demanda" en virtud de una intrínseca bisexualidad humana (61–62).

Las relaciones de Gaia se caracterizan por una dependencia de dominación: "a ella siempre le habían gustado los hombres altos; de esos que la obligaban a doblar el cuello hasta casi fracturarse una vértebra, como si estuviera frente a un altar donde hay que elevar la mirada para ver a Cristo en su lejana cruz" (Chaviano 18). El texto nos presenta una constante: la relación dominador-sumiso, que se observa en las descripciones de las aventuras sadomasoquistas de la protagonista con sus amantes. El instinto de destrucción y la agresividad implícitos en toda relación sadomasoquista está acompañado, asegura Freud, por un alto grado de disfrute narcisista por parte del sujeto sádico, cuya aspiración es la de satisfacer deseos de omnipotencia y de control sobre el medio (81). No es entonces una coincidencia que tanto los deseos de los amantes de Gaia como las aspiraciones del Estado totalitario sean los mismos.

La actitud del Pintor, primer amante de Gaia en la novela, es otro ejemplo de relación dominador-sumiso. Por eso ella, "obediente—¿qué otra opción tenía sino rendirse a los impulsos de su instinto?—abrió las piernas para sentarse a horcajadas. Ahí estaba la bestezuela mortificante, *la sádica* que se movía gozosa después de haber sido liberada" (Chaviano 24; énfasis mío). Gaia se deja "conducir como una virgen rota y alucinada" (25) porque, a pesar de todo, su conflicto se había resuelto; había experimentado lo que, según Freud, constituye el "prototipo de toda felicidad" (56). Todas sus vivencias eróticas posteriores—su primer encuentro con Eri, sus recuerdos de la experiencia con el bailarín cuando era niña, la escena erótico-surrealista con el contorsionista en la *casa de juegos*, las escenas eróticas con Oshún e Inle—son ejemplos de sadomasoquismo, en los cuales Gaia se resiste, sin conseguir éxito alguno, al placer del Eros: "[d]olor y caricias,

suavidad y espinas: de eso estaba hecho el placer" (Chaviano 75). Por medio de la manipulación del instinto libidinal se ejerce un dominio sin "consentimiento genuino,"[4] donde predomina el control del sujeto masculino sobre *otro* más débil: el femenino, sin importar, para esta definición, cuán "sutiles" o "estilizadas" hayan sido dichas relaciones (Fortune 47, 77). Este contexto personal alcanza en el texto una dimensión social, y Oshún se lo explica a Gaia: "[l]o que ves es un *reflejo* de lo que ocurre allá afuera, al otro lado de la reja. Sólo que a otro nivel [. . .]. O una *alegoría*. Tómalo como quieras" (Chaviano 87). La protagonista intuye que la clave para entender lo que le sucedía en la casa mutante se encontraba en aquellos dos conceptos: "*parodia* y *reflejo*" (88; énfasis mío).

Las escenas eróticas en la *casa de juegos* se vuelven cada vez más macabras, fantasmagóricas y grotescas (güijes, espectro, esqueleto), sugiriéndole al lector un proceso involutivo de degeneración, decadencia y desintegración, asociado con el sistema represivo que impera en la isla. Esta decadencia manifestada por los seres que protagonizan las acciones en el contexto de la casa es usada por la autora para mostrar la propia decadencia del régimen cubano. Gaia—como Cuba—emite "alaridos mentales" al sentir una "frialdad ósea que pugnaba por penetrarla" y unos "dientes helados que picoteaban sus pechos [. . .] su inconsciencia la trasladó a mil años luz del horror que luchaba por poseerla" (Chaviano 145). Era el asco de mucha gente, una mezcla de dolor punzante en el centro del cuerpo y de vergüenza por el atropello.

El amante-orisha (Eri-Inle) se presta a "salvar" y "proteger" a Gaia mediante el proceso de libertad ilusoria, usando el "dispositivo de sexualidad" descrito por Foucault, y explica: "aquí la rebelión no sirve de nada. Hay que ser cuidadoso [. . .] es el único modo de sobrevivir: mintiendo y fingiendo las veinticuatro horas" (Chaviano 164). Quienes apelaban al sexo para *liberarse* se salvaban—de esta forma se salvó Gaia de no ser expulsada de la universidad," quienes, por el contrario, se valían de "métodos más convencionales [. . .] sufrían golpizas y encierros interminables" (167). Entonces, ¿era Eri un orisha protector o un agente de la Seguridad del Estado? ¿Sus intenciones eran sinceras con Gaia o era un aliado del gobierno?[5] Su discurso era el del dominador que intenta convencer—ahora por medio de palabras—al sujeto pasivo y sumiso que es Gaia: "Debes creerlo todo. La única manera de *tranquilizarte era hacerte sentir libre*, y eso es algo

que aquí sólo se puede conseguir *a través de los instintos* porque en la vida real es imposible" (Chaviano 169; énfasis mío). Además, el efecto catártico que Eri-Inle usaba, como afirma Adorno, había sido, desde la época de Aristóteles, un aliado de la represión.[6]

Teorías posmodernistas. La creación literaria, la sexualidad y el espacio extra-textual

Cuba es un "espacio políticamente sofocado y sexualmente sobreerotizado," afirma Silvia Nagy-Zekmi (216). A partir de su análisis de la relación entre la creación literaria y la sexualidad en *Antes que anochezca* de Reinaldo Arenas, y que Nagy-Zekmi clasifica como un discurso *homotextual*, podemos definir el de Chaviano como un discurso *erotextual*, es decir, la representación de Cuba mediante un filtro de experiencias eróticas, donde la creación literaria y la sexualidad se encuentran estrechamente unidas. Si para Reinaldo Arenas esa unión significa "su posición contra la censura de la orientación sexual y la de la disidencia política" (Nagy-Zekmi 216), para Chaviano la relación entre el Eros y la creación literaria sirve para rebelarse y desafiar al régimen social y político imperante en la isla. Su insistencia en descripciones sexuales, con lujo de detalles estéticamente elaborados, pero que suministran al texto fuertes sensaciones y representaciones eróticas, ponen de manifiesto un discurso que se rebela con las armas del Eros ante la frustración, la represión y la censura. De igual manera, se encuentra presente en el texto el concepto de la *recodificación*,[7] es decir "la manifestación de una actitud subversiva y la deliberada desconsideración de normas sociales" (Nagy-Zekmi 216–17). En *Casa de juegos*, Chaviano plantea una relación entre deseo y poder que refleja su preocupación por una "identidad sexual y nacional," donde se representa una Cuba "políticamente reprimida" y "liberada sexualmente" a partir de la construcción de mitos y símbolos que dibujan "la sexualidad tropical en un medio paradisíaco" (Nagy-Zekmi 218). El espacio utópico creado por la autora, dada su condición de exiliada, nos lleva a formular la posibilidad de un elemento nostálgico dentro de la construcción narrativa (Nagy-Zekmi 218), que podemos corroborar con las propias palabras de Chaviano:

> La Habana es un mito, un sueño lejano [. . .] es otra vida, una ciudad que nunca recuperaré. Es el lugar donde nací y crecí, un mundo perdido para siempre. Aunque algún día

> vuelva a caminar por sus calles, La Habana que conocí habrá muerto [. . .] sólo existirá en mi recuerdo [. . .]. Yo vivía en una ciudad maravillosa—pese a sus problemas—, y no lo supe hasta que la abandoné. (Badajoz)[8]

La autora ofrece una "visión del escape"[9] (Rabkin 42), que no se basa en una interpretación convencional del término "escape" como sinónimo de frívolo. Esta nueva definición del término se refiere a que del mismo modo que lo fantástico presupone la reversión total de las normas en el universo narrado, éste también puede ofrecer un giro total de las normas establecidas en el mundo extra-textual. Si es cierto que tales normas—el caos, la degradación del hombre y la falta de motivaciones para vivir—representan impedimentos para el crecimiento del espíritu humano, entonces podemos decir que la reversión fantástica que crea un mundo narrativo donde las normas se subvierten sirve como forma de escape psicológico. Por tanto, la literatura fantástica es una forma de consuelo ante la incapacidad del autor para cambiar el mundo (Rabkin 42). Chaviano nos muestra su habilidad para sustituir las normas que rigen el mundo extra-textual por un grupo de normas totalmente opuestas, que son las que definen el mundo fantástico descrito en *Casa de juegos*. Su escape no es una fuga de la realidad; representa, por el contrario, un potente instrumento subversivo que se basa precisamente en la reconfiguración fantástica de las leyes que rigen el mundo extra-textual. El universo de fantasía de la autora responde así a una necesidad psicológica de actuar y de rebelarse (Rabkin 44).

Conclusiones

En este estudio hemos establecido un diálogo entre *Casa de juegos* y algunas de las más importantes teorías crítico-literarias, lo cual nos ha permitido redefinir la tesis de Chaviano, así como establecer fundamentales relaciones entre la creación literaria, la sexualidad y el ámbito social en que se desenvuelve el autor. A partir de dichos objetivos concluimos que la *casa de juegos* se puede ver como una alegoría, o parodia, de la isla, representándose así la degeneración y el caos sociopolítico existente en Cuba en las últimas décadas, donde el erotismo—lidereado en el texto por los dioses de la religión afrocubana—se convierte en una forma de liberación catártica que, además de ser una falsa libertad, funciona como aliado del poder y

mecanismo perfecto de control en el marco de la sociedad, al sustituir los deseos de rebelarse por la satisfacción de los instintos sexuales. Sin embargo, *Casa de juegos* también nos ofrece la posibilidad de escoger otros caminos menos arriesgados, mediante un final abierto que no da ninguna respuesta, pero que sí deja encendida una luz de esperanza en medio de tanta miseria humana, a través de la llegada del amor.

Por otra parte, se establece una relación entre poder y deseo a dos niveles: a partir de esta premisa observamos la dicotomía dominador-sumiso, tanto en el plano personal de la protagonista con sus amantes, como en el plano sociopolítico. El sujeto dominante se vale de intensas sensaciones eróticas y artes sadomasoquistas, así como del alucinante mundo onírico, mitológico y surreal de la *casa de juegos* para manipular a su víctima, lo que provoca en ella un deseado sentimiento de evasión ante la cruda realidad del día a día a la que, como cada habitante de la isla, se tiene que enfrentar.

Podemos identificar el texto de Chaviano con tres elementos asociados entre sí. En primer lugar, el discurso *erotextual*, que ofrece la imagen de la sociedad mediante experiencias eróticas, siendo esta imagen un fiel reflejo de la realidad actual que vive la isla y sugiriendo a la vez la estrecha relación que entre la creación literaria y la sexualidad se establece. En segundo lugar, el concepto de *decodificación*, donde Chaviano desafía las normas establecidas por el Estado represivo a través de una actitud disidente, que se basa en un discurso eróticamente transgresivo. Y en tercer lugar, la *visión de escape*, la cual no presupone evasión por parte de la autora ni de los lectores, sino una negación, a partir de la literatura fantástica, de las normas que rigen el mundo extra-textual. De esta forma la autora desafía la realidad social en virtud de una necesidad de expresarse, dada su imposibilidad de objetivamente cambiar el caos psicológico y social que la circunda. Si para Daína Chaviano escribir literatura fantástica representa un consuelo espiritual, para Gaia el único consuelo posible es un tipo de *rebelión* que por el momento tiene que ser secreta y que se lleva a cabo con la colaboración de Eros, "el dios secreto de nuestra isla" (Chaviano 170).

Notas

1. Me refiero al artículo "Nietzsche, la Généalogie, L'Histoire," donde Michel Foucault critica y niega los códigos éticos tradicionales establecidos por el poder centralizado del *establishment*, que se manifiestan en el discurso moral y científico de la historia.

2. En las palabras de Freud: "Sometimes one seems to perceive that it is not only the pressure or civilization but something in the nature of the function itself which denies us *full satisfaction* and urges us along other paths [. . .]. Man is an animal organism with (like others) an unmistakably bisexual disposition. The individual corresponds to a fusion of two symmetrical halves, of which, according to some investigators, one is purely male and the other female [. . .] if we assume [the theory of bisexuality] as a fact that each individual seeks to satisfy both male and female wishes in his sexual life, we are prepared for the possibility that those (two sets of) demands are not fulfilled by the same object, and that they interfere with each other unless they can be kept apart and each impulse guided into a particular channel that is suited to it" (61–62).

3. No debemos olvidar que estas teorías surgen durante las primeras décadas del siglo XX. Hoy en día, aunque la homosexualidad y la bisexualidad no se consideran enfermedades psicológicas, y dichas relaciones pueden llegar a ser más o menos aceptadas, todavía la heterosexualidad es el patrón cultural predominante.

4. "Genuine consent," explica Marie M. Fortune, "is not to be confused with acquiescence, submission, or going along in order to avoid an argument" (47).

5. La manipulación de la religión afrocubana en la isla no es un fenómeno desconocido. El hecho de que un gran número de cubanos practiquen alguna forma de religión afrocubana da a algunos de sus representantes una imagen de poder que hace que el Estado se vea de cierta manera obligado a pactar con ellos. Para profundizar en este tema, ver Ayorinde 159–160.

6. "The purging of the affects in Aristotle's *Poetics* no longer makes equally frank admission of its devotion to ruling interests, yet it supports them all the same in that his ideal of sublimation entrusts art with the task of providing aesthetic semblance as a substitute satisfaction for the bodily satisfaction of the targeted public's instincts and needs: *Catharsis is a purging action directed against the affects and an ally of repression*" (Adorno 238).

7. Según el concepto desarrollado por la crítica feminista (Guerra, Felman, entre otros) para enfatizar la necesidad de cambiar las normas estéticas de la representación del sujeto. Ver Nagy-Zekmi 216.

8. Tomado de la entrevista concedida a Joaquín Badajoz y del artículo escrito por Michelle Herrera Mulligan. Ver Obras citadas.

9. "Conventionally, *escape*, when used of 'escape literature,' implies a general evasion of responsibilities on the part of the reader who should, after all, spend his time on 'serious literature.' This is a pernicious dichotomy that derives from two misconceptions: first, that 'seriousness' is better than 'escape;' second, that escape is an indiscriminate rejection of order. Both these misconceptions owe something to the Protestant work ethic" (Rabkin 43–44).

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Mirando su entorno: el cine de Gonzalo Justiniano

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El cineasta chileno Gonzalo Justiniano nació en 1955 y estudió en la escuela Lumière en Francia. Su filmografía incluye los siguientes largometrajes: *B-Happy* (2004); *El Leyton* (2002); *Tuve un sueño contigo* (1999); *Amnesia* (1994); *Caluga o menta* (1990); *Sussi* (1988); e *Hijos de la guerra fría* (1985). En esta entrevista hecha en octubre del 2005 en Santa Monica, California, Justiniano habla de su carrera profesional, que comenzó durante el régimen militar y continúa hasta el presente.

Aunque Justiniano niega la posibilidad de definir un cine específicamente "chileno," la historia del país surge una y otra vez en esta discusión de sus proyectos pasados y presentes, situando su cine en el Chile que ha vivido.

Mester: Quería empezar con su trayectoria. ¿En qué año empezó a hacer cine en Chile después de llegar de Francia? Fue Francia, ¿no?

Gonzalo Justiniano: Sí, bueno, yo fui, salí de Chile en el año '76. Estuve en Europa, en París viviendo hasta el año '82–'83. Estudié cine en la escuela de Lumière de París. Después hice unos trabajos para la televisión francesa, y también cosas como semi-clandestinas en el año '82–'83.

M: ¿Clandestinas en Chile?

GJ: Volvía a Chile, filmaba y salía. Y después hice varias cosas con la televisión americana. Después me echaron de Chile de nuevo en el año '84 y duró seis meses y cuando pude volver hice mi primera película, a fines del '84: *Hijos de la guerra fría*.

M: ¿Después siguió ahí en Chile?

GJ: Sí, entrando y saliendo.

M: ¿Saliendo para Francia?

GJ: Para Francia principalmente. Europa. Hice *Hijos de la guerra fría* y después hice *Sussi*, como una producción de la televisión alemana y de Francia. *Hijos de la guerra fría* la filmé en Chile, saqué todo el material y la monté en Francia.

M: ¿Pero se considera una película chilena?

GJ: Chilena, todo chileno.

M: ¿Ud. considera que su cine es político?

GJ: Yo creo, como decía Carlos Saura, [que] todo cine es político. Saura decía que hasta la filmación de los monos en el zoológico era política, y yo creo que de una forma u otra tiene razón. Mis películas se puede decir que tratan sobre una época, una sociedad, sobre una gente, son hechas a partir de un punto de vista que yo tengo en función de una realidad que me ha tocado vivir. Entonces de una forma u otra ha sido siempre una forma de mirar mi entorno. Me ha tocado vivir mi lugar histórico y mi época.

M: ¿*Sussi* salió en el '87?

GJ: No, salió en el '88. Justo antes del plebiscito.

M: ¿No le dijeron nada?

GJ: Siempre me han molestado con amenazas. Incluso con *Sussi* pasó una paradoja: que el distribuidor recibió una llamada de la oficina de la presidencia, la mismísima del general [Pinochet], que estaban muy enojados, querían hacer algo porque la película empezó a tener mucho éxito. Una película que se presentó como una fotonovela y que después se transformaba de una fotonovela rosa se pasaba un poco a negra, con muchos reflejos de una sociedad enfermiza, arribista, con

falsos valores, falsos ídolos y con toda esa pre-campaña que había para el "Sí" con ciertos rasgos "fascistoides," nacionalistas, positivistas, que recuperaba muy bien ciertas partes de la película, que reflejaba la película. Entonces cuando la película tuvo un éxito, recibimos estas quejas que la querían sacar y según lo que me comentó un periodista, de que decidieron bajarle el perfil. Y por un proceso de que el público manda, pensaban que si decían algo iba a ser más famoso. Son cosas que cuando uno vivía allá se abstraía porque obviamente es complicado hacer una película y es más complicado hacer una película cuando en cualquier momento pueden destruirla e incluso te puedes correr un riesgo físico tú, como de hecho muchos cineastas, me incluyo, pasamos malos momentos. Cuando no hay un estado de derecho, hay amenazas, hay un miedo permanente que en cualquier momento te pueden hacer algo y cuando no hay estado de derecho es complicado, en cualquier momento te pueden hacer algo desagradable.

M: ¿Y ese miedo siguió después del plebiscito?

GJ: Sí, pero se va transformando. Lo que pasa es que uno vive en un país donde el plebiscito se ganó, hay un nuevo presidente pero sigue siendo un país tomado, los medios de comunicación están tomados, donde existía, ahora menos, una mentalidad muy anti-cineasta chilena, nos encontraban "comunistoides" y en el fondo es engomado, porque como te decía, hacer cine es complicado económicamente, emotivamente, y más encima hacerlo en un lugar en que el terreno te es adverso, y no solamente adverso pasivo, sino activo, no es fácil.

M: Volviendo al tema de la moralidad en *Sussi*, yo también veía eso en *El Leyton*, una cierta ironía acerca de la moralidad, no sé si la moralidad chilena o la moralidad en general. ¿Ud. ve este tema recurrente en su obra?

GJ: Sí, como digo, siempre he tenido como punto de referencia el lugar donde me tocó nacer. Hay una frase en *B-Happy*: uno no elige ni a sus padres ni el lugar en donde nació, uno puede elegir un perro, un pescadito, pero lo otro no, hay que asumirlo. Y como tú dices, de una u otra forma siempre lo he tenido como referencia. *El Leyton* es otra etapa de mi trabajo. Es una película que hice mientras estaba esperando hacer otra película y juntamos un poco de dinero que nos

ofrecieron, muy poco dinero, un total de unos 100,000 dólares y yo agarré un relato popular como quien agarra una ranchera. Entonces me interesaba contar ese relato porque era muy entretenido y reflejaba una psicología muy fuerte. En ese sentido esto pasaba como a 200 kms. de Santiago, pero es como si pasara en otro planeta, otro universo. Ese universo reflejaba el universo en el cual vivimos, donde estamos nosotros, y en ese sentido la película tiene como otro nombre *Hasta que la muerte nos separe* y para mí muestra la animalidad, el dogmatismo de cierta gente, el miedo a ser un poco más libre y romper un dogma impuesto principalmente por la iglesia católica. Entonces yo lo tomé con un poco de humor, trato de decir cosas con un poco de humor. Me acuerdo de la anécdota que sale en la película del sacerdote que mira amenazante a la pareja que se casa, y dice que estarán juntos hasta que la muerte los separe. Me acuerdo de un comentario que me hizo un amigo mío que se casó en Chile: el cura lo miraba tan raro que lo primero que le nació decir cuando le dijo esa frase, le dijo a su señora, "Ojalá no te tenga que matar, mi amor." Era como si estuviera condenado. Hay ciertos guiños que invitan a una lectura de la sociedad que por un lado es arcaica y por otro es híper-pagana.

M: Quería hablar un poco del humor chileno, si Ud. lo ve como un humor chileno.

GJ: Para uno analizar eso es como los futbolistas pensar por qué jugar fútbol. Uno tiene códigos que conoce y piensa que los comparte. Como me ha tocado vivir en muchos países con gente que capta ciertas cosas o reinterpreta ciertas cosas, hay gente que tiene abiertamente otro sentido del humor. Es difícil saber cuál es la característica. Sí, hay dos cosas: es una cosa tragicómica. Quizás cierta tendencia a cosas semi-dramáticas que se transforman casi para la risa. Es como un escapismo, no sé, una ironía permanente, de ternura y maldad, una mezcla también de brutalidad, entonces son códigos. En todo caso, a mí me gusta bastante el humor chileno, encuentro mucho más grave la carencia de humor en ciertos pueblos.

M: ¿Como cuáles?

GJ: No me gusta hablar en general. En todas partes hay de todo. Como en Alemania, Suecia y Europa, hay gente y gente.

M: Una de las críticas que leí decía que *El Leyton* era un cuento de inmoralidad, un tema trágico que se tomaba a lo ligero, y ellos lo veían como dos cosas separadas.

GJ: El *New York Times* hizo la misma crítica de *El Leyton*. De que en el fondo la película estaba súper, súper bien, pero se caía al final. Cuando para mí lo mejor es el final. Ellos pensaban que era una tragedia, no tragicómica. Cada uno con sus gustos. Yo podría haber hecho *El Leyton* como tragedia, pero no me hubiera nacido. Siempre he visto esa cosa un poco malvada, un poco tierna. Ahora me acuerdo un poco del contexto. En Chile cuando hice la película era uno de los pocos países donde no existía el divorcio, que existe hace muy poco, pero existía otra manera de divorciarse que era la nulidad. Era una forma trágico-cómica de solucionar el problema. Entonces yo creo que hay una tendencia en mí quizás, no sé si en los chilenos, de desvirtuar los dramas mezclando con un toque de humor, una invitación de reírse de nosotros mismos, de reírse quizás de nuestra condición humana.

M: ¿Ud. cree que el cine chileno está definido por quien lo hace, o por las características que tiene?

GJ: Siempre repito cuando hago entrevistas: no creo en el cine chileno. Creo que hay cineastas. Uno sabe lo que no es, pero no sabe mucho lo que es. Sé que no soy ni argentino, ni sueco, ni americano, pero no sé lo que es ser chileno. Existe una gran gama de chilenos también. En ese sentido sé que no soy americano. Tienen una identidad mucho más aplastante. Yo creo que son pinceladas que a veces arman un gran concepto que se puede definir como cine chileno, pero a mí no me interesa hacer cine chileno. No lo hago de por sí. Y hay diversidad. Está bien la diversidad.

M: ¿Qué le parece la nueva ola de cine que se supone está surgiendo en Chile?

GJ: A mí me parece que lo que está pasando es bastante positivo, no es como nosotros soñábamos hace muchos años; hay más diversidad, más directores, más estilos, más temáticos y como en todo hay cosas que a uno le gustan más y cosas que le gustan menos.

M: ¿Por qué cree que hay más cine ahora?

GJ: Porque cuando yo empecé a hacer cine, se hacía cine con cero. No había ningún apoyo, incluso había la actitud negativa del cineasta. Ahora existen unos pequeños fondos concursables, una mayor apertura a los medios de comunicación, ha habido películas que han sido éxito de público, como en todas las épocas. *Sussi* también fue una de las más vistas del año. Entonces de una forma u otra es hija de esta transición que hemos tenido. Hacer cine es difícil, pero no tan, tan difícil. Existe nueva tecnología, nuevas escuelas de cine. Yo soy director de la escuela de cine de la UNIACC y veo mucho interés, muchos alumnos que parten de una situación completamente distinta a la de hace veinte años. Otra tecnología, otro país, otro público. Entonces está pasando lo que para mi gusto era normal que pasara y que era anormal lo que pasaba en una dictadura. Donde había un control y un miedo a la creación.

M: Claro, no se hacía. ¿Cuál es el cambio que ha visto en el público?

GJ: El cambio en el público...Lo que pasa es que lo que hubo fue un control enorme en los medios de comunicación por ciertos sectores que son muy conservadores, muy temerarios a la cultura; hay una apertura. El cambio principal es lo que el público percibe a través de los medios. Pero sigue habiendo los mismos márgenes, cuando hay películas más comerciales que tratan ciertos temas, y películas más independientes, pero la proporción de espectadores para las películas se mantiene: todo ha aumentado. Si iban 5,000 al cine arte, ahora hay 10,000. El concepto del cine chileno ya no es una cosa negativa, porque siempre se hablaba de lo negativo: que el sonido, los actores, que son políticos. En ese sentido creo que el público ha cambiado, que ya no tiene tanta información en contra.

M: El viejo en *Sussi*, Agustín, ¿no habrá sido uno de esos de los medios de comunicación?

GJ: Don Augusto [Pinochet] era, po. Don Augusto era. Que no es lo mismo pero es igual.

M: Una cosa parecida.

GJ: La idea era esa, hacer un pequeño juego. Sobre todo con él, no me acuerdo mucho, pero con el tema que habla con respecto al miedo. Que lo que es importante es mantener el miedo. Son secretos de un tirano.

M: Hablamos un poco de los fondos que hay ahora. ¿Hay suficiente apoyo estatal y privado en Chile, o igual hay que buscarlo afuera?

GJ: Hay que buscarlo afuera, pero está bien. A mí no me gusta el cine subvencionado, menos al 100%. Creo que tiene que haber ciertos momentos, pero hacer un cine que aparte esté financiado [por el gobierno], no le daría una dinámica muy positiva. Lo que sí, existen ciertos fondos, que para nosotros son muchos porque antes no había nada. Ahora hay fondos para desarrollo de guiones, fondos para la distribución, existen fondos para la producción que en el fondo se lo ganan 5 o 6 películas y financian 20% o 30% del presupuesto. La mayor parte del fenómeno de hacer cine en Chile parte por la iniciativa de los cineastas, la locura y la pasión del cineasta. No es todavía y espero que se logre pero no es económicamente muy lógico hacer cine en un país con un mercado tan pequeño. O hay que hacer un cine muy barato o tiene que tener algún potencial de exportación, pero sobre todo hacer un cine que a uno le guste y que lo pase bien, y lo otro, chao.

M: ¿Y cuál ha sido su película que ha tenido mas éxito en el exterior?

GJ: *B-Happy*, *Amnesia*.

M: ¿No hizo esas películas pensando en la exportación?

GJ: No. Al contrario, *B-Happy* es una película...Es que bueno, me tocó vivir en Francia, y vivo en Chile pero no me interesa quedarme enclaustrado entre la cordillera y el mar. Tendría que ser guerrillero. Hay muchas cosas indignantes. No, la película yo sentía que existía una situación personal. Yo estaba filmando *Caluga o menta* en el norte y conocí en un lugar a una chica que atendía una mesa y que tenía

la cara muy infantil, me empezó a contar pedacitos de su vida en los dos días que estuve en esa zona, yo iba a tomarme una cerveza ahí. Y yo estaba trabajando en un guión para un productor de la televisión inglesa, tratando de hacer un guión entretenido, cinematográficamente con acción, y me di cuenta, ¿qué quiero estar contando estas cosas para el gusto del productor cuando aquí hay una vida que es real y súper interesante y quizás amerita contarla y tratar de contarla de otra forma? La forma en que me contaba la historia era intermitente porque ella venía, me atendía en la mañana y en la tarde y me contaba pedazos de anécdotas que eran increíbles para una niña de catorce años. Y dije, ¿por qué no contarlas así también? ¿Por qué estar limitados en esa cosa dramatúrgica que las películas se cuentan de cierta forma? Entonces dije la voy a contar como si estuviéramos viendo diapositivas sobre la vida de una persona. Cada una de esas imágenes evoca todo un mundo. En un sentido ese fue el origen. El origen no fue ni por encargo ni por una tincada muy comercial. Si las películas son buenas y honestas tienen su espacio. En menor o mayor grado, pero tienen su espacio.

M: ¿Qué es una película honesta?

GJ: No sé...lo que yo podría decir por mí, es una película que no parta por la idea de manipular al espectador, sino tirar elementos sobre la mesa que uno siente que quizás no lo entiende al 100% pero piensa que ahí hay un elemento humano, de vida, a transmitir una sensación, o una duda que uno tiene que comunicar. Me gusta grabar las películas como la música, se puede decir. Uno escucha una melodía pero uno no sabe por qué te emociona. Si uno fuera muy racional, uno podría decir por qué, pero no. Hay otra magia. En ese sentido yo creo que para mí es honesta cuando uno intenta expresar un sentimiento que considera que es humano. Y eso no quiere decir que las otras películas sean deshonestas, porque también el cine puede ser un negocio. Está bien, es coherente. Es honesto decir que estoy haciendo esta película para ganar dinero, que voy a tratar de fascinar y adormecer al espectador, es coherente.

M: ¿Cómo elige las historias?

GJ: Por tincada, como diríamos. Hay historias que son hechos que he observado, como *B-Happy*. *Amnesia* obviamente era una temática

que estaba muy latente, que era una espina que tenía adentro. Era increíble que después de años de la supuesta vuelta a la democracia, los mismos que estaban, unos tiranos anti-democráticos, se hacían pasar por democráticos y esa obsesión que tenían por borrar el pasado, como si en Chile nunca hubiera pasado nada. Entonces era una cosa enfermiza, una cosa delirante. Como si la amnesia se impone. De hecho, trataron... Después, lo de *El Leyton*, fue un cuento, un cuento popular, que eran seis o siete páginas que cuando leí la primera frase, me sorprendió. Decía algo como "Nunca debí haberle contado al Modesto lo que le conté esa noche. Es que me olvidé que hay gente en este mundo que se toma las cosas muy en serio." Y le había contado que se había acostado con su mujer. Lo encontré muy divertido. Encontré que era una forma popular muy hermosa de transgredir ciertas conductas que son humanas también. La infidelidad tan anormal no es. No es lo políticamente correcto...

M: Su nuevo proyecto, *Lupita*, va a ser un esfuerzo internacional. ¿Han reaccionado en Chile a que trabaje así?

GJ: Seguro, pero no escucho mucho. Hay un nivel tan rasca a veces de copuchas, como decimos, de rumores, de análisis. No me interesa. [. . .] Yo sé lo que quiero hacer, creo que mi patria es Chile obviamente, pero mi patria también son miles de cineastas que quieren hacer sus películas, cineastas independientes americanos, europeos, gente que tiene una pasión por el cine, que quieren hacer filme que transmitan sensaciones e historias que uno tiene.

M: Pero es una de las cosas que la gente toma en serio también. La gente percibe esto como una representación de Chile hacia afuera.

GJ: Ah, claro. He estado en San Sebastián y había unas señoras chilenas y me dijeron, "¿Por qué mostraste un Chile tan feo?"

M: ¿Entonces Ud. no siente que su cine tiene ese rol de representar el país?

GJ: El cine quiera o no quiera representa una parte del país. No es que mi finalidad sea hacer un cine que muestre lo que es ser chileno. Sería como un perro persiguiéndose la cola. Yo creo que lo hace de por

sí. Pensando con más distancia, ahora que me siento más viejo, más o menos mi trayectoria ha ido reflejando ciertos momentos de lo que me ha tocado vivir, y de lo que ha pasado en Chile. *Hijos de la guerra fría* es una película filmada bajo dictadura, bajo un país que vive en toque de queda y que estaba acostumbrado a que eso fuera normal. La gente estaba acostumbrada a acostarse a las 11 de la noche. Había mujeres que defendían eso, comandadas por la primera dama Lucía Hiriart. Era como una historia de personajes que eran como feos, se sentían incómodos, y que se enamoraban. Y como eran feos, como lo que se refleja en un "love story," pensaban que el amor no era para ellos, como gente que tiene un malestar. Sabían que algo estaba pasando que estaba mal, pero no sabían qué era. Como la guerra fría, una guerra que no se ve, pero está en todas partes. De una u otra forma, Chile era víctima de esa famosa guerra fría—la guerra que tenían nuestros amigos americanos con los soviéticos. Por eso decidieron aniquilar todo un proyecto social y controlar de una forma dramáticamente drástica a un pueblo. Hay gente que no sabía qué, pero que algo estaba mal. La *Sussi* reflejó un falso exhibismo (sic), un arribismo máximo de parte de la sociedad chilena. *Amnesia* para qué decir. *Caluga o menta* es reflejo de toda mi experiencia como reportero, cuando filmaba las protestas. Me encontraba con gente joven que era muy similar a la gente joven en otros países del mundo, de una época que era pos-utopía. Esa gente que no pudo, no tuvo acceso a soñar, porque los sueños de la generación anterior costaron muy caros.

Primeira-Dama Tropical: A cidade e o corpo feminino na ficção de Júlia Lopes de Almeida

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A instauração da República no Brasil na segunda metade do século XIX proporcionou uma abertura de mercados que consolidou as bases para a formação de uma classe burguesa. Através da riqueza trazida por esta abertura de capitais, o fenômeno urbano se materializa através da cidade moderna que, por sua vez, produz a figura do burguês e do flâneur. Dentro deste contexto urbano, Júlia Valentina da Silveira Lopes de Almeida, mais conhecida por Júlia Lopes de Almeida (1862–1934), publica *A viúva Simões* (1897) e *A falência* (1901), dois romances que, além de oferecerem um panorama urbano, mostram os diferentes papéis da mulher neste período de conturbações e transformações, tanto políticas quanto sociais. Considerada por muitos críticos como uma das primeiras feministas do país,[1] Júlia Lopes de Almeida deixa um vasto legado literário e jornalístico, ainda a ser explorado, que tem por enfoque principal a temática da educação feminina e a importante função da maternidade. Porém, uma leitura mais atenta demonstra uma autora voltada para outras temáticas, como a urbe e o corpo feminino. Estes temas foram pouco discutidos nos estudos da sua obra até o presente momento. Aliás, por muito tempo a autora foi pouco explorada pela crítica literária brasileira por ter sido catalogada como autora de "epopéias domésticas" destinadas à uma leitura feminina.[2]

Os primeiros comentários críticos enfocavam-se em elogiar e exaltar a qualidade artística da autora. Poucos comentários eram mais específicos, e quando eram, destacavam temas como a educação, o papel da mulher dentro da sociedade, e a maternidade.[3] Isto se deve aos artigos publicados pela autora em revistas, como *A Mensageira*, e também ao sucesso de seus livros, *Livro das noivas* (1896), *Livro das damas e donzelas* (1906), e do ensaio *Maternidade* (1925). Estes

livros foram, na época, verdadeiros guias de orientação para a futura esposa e mãe dentro do microcosmo familiar.[4] O cronista carioca Paulo Barreto (1881–1921), conhecido pelo pseudônimo de João do Rio, exalta a vocação da autora como mãe exemplar, e criadora de livros sobre o amor multiforme, tema que, sem dúvida, foi uma fonte inesgotável em sua produção literária (Rio 34). Apesar destes temas estarem presentes nos dois livros a serem analisados no presente ensaio, não são os únicos aspectos importantes nestas obras. Portanto, o objetivo deste ensaio é ampliar o estudo das temáticas da autora, explorando os discursos da cidade e do corpo encontrados em *A viúva Simões* e *A falência*.

Com a publicação de *A falência*, o influente historiador e crítico José Veríssimo (1857–1916) consagra Almeida no mesmo patamar de Guy de Maupassant, Machado de Assis, Aluísio Azevedo, e Coelho Neto, outro escritor pré-modernista e contemporâneo de Almeida,[5] devido ao fato da obra apresentar aspectos que exploram o contexto social da época.[6] Esta observação de Veríssimo foi fundamental, pois além de se diferenciar da grande maioria da crítica, também foi capaz de detectar a profundidade da obra de Almeida. Podemos observar que nas décadas de 30, 40 e 50, críticos consagrados como Lúcia Miguel Pereira voltam a exaltar a autora dentro da mesma linha institucionalizada do início do século XX. Por exemplo, em 1957, Lúcia Miguel Pereira publica o seguinte comentário:

> Júlia Lopes de Almeida, na verdade, é a maior figura entre as mulheres escritoras de sua época, não só pela extensão da obra, pela continuidade do esforço, pela longa vida literária de mais de quarenta anos, como pelo êxito que conseguiu com os críticos e com o público. (Pereira 270)

Somente nos últimos dez anos, através da re-impressão de alguns de seus romances que se encontravam esgotados, os críticos literários tiveram a oportunidade de re-avaliar a obra de Júlia Lopes de Almeida. Este material vem suscitando um novo interesse e gerando uma série de debates onde outros aspectos temáticos de sua obra vêm sendo explorados através de grupos acadêmicos, como é o caso do grupo brasileiro *Mulher e Literatura* vinculado à ANPOLL – Associação Nacional de Pós-Graduação e Pesquisa em Letras e Lingüística. Há também, outras críticas em instituições norte-americanas, como

Peggy Sharpe e Darlene J. Sadlier, que vêm resgatando e apresentando novas perspectivas nos debates sobre a obra de Almeida (Sadlier 22). Estudos como estes suscitaram os dois temas do presente trabalho.

Pertencente à classe burguesa, Almeida transitou entre o universo intelectual do final do século XIX e início do século XX, período conhecido como a Belle Époque, que no Brasil se caracteriza pela influência de estéticas européias (principalmente francesas). Desta forma, Almeida torna-se uma verdadeira "primeira-dama" dos trópicos, por incorporar estas estéticas dentro de sua obra.[7] Mas ao contrário da maioria da elite literária da época, Almeida foi, como seus contemporâneos Lima Barreto e Euclides da Cunha, um dos poucos escritores a retratar não só a classe burguesa mas também os pobres e marginalizados, e inclusive mulheres de diferentes estratos sociais. As duas obras aqui analisadas apresentam conflitos sociais revelados através da cidade e do corpo feminino, dentro de uma estética pré-modernista. Esta estética se caracteriza por influências do naturalismo, do realismo burguês e, em certo grau, de um romantismo ao estilo de José de Alencar. Portanto, a escritura de Almeida é um produto das incoerências e influências sociais, científicas, econômicas e políticas de sua época, como analisarei a seguir.

A descrição dos vários espaços urbanos dentro da obra de Júlia Lopes de Almeida é apresentada através do olhar flâneur dos seus personagens. Este olhar muitas vezes revela uma influência naturalista. Segundo Jeffrey Needell, as obras de Júlia Lopes de Almeida, sugerem um naturalismo decorrente das escolas literárias francesas que foram muito influentes entre os intelectuais cariocas da época (Needell 213). A circulação de idéias e correntes européias entre a elite carioca vinha ocorrendo desde os tempos da colonização. Na época da República, esta circulação torna-se ainda mais constante culminando com as teorias positivistas e darwinistas que propiciaram a Revolução Sanitária e Industrial da Belle Époque brasileira (Sevcenko 81). Em uma entrevista dada a João do Rio por volta de 1910, Júlia Lopes de Almeida revela ter sido influenciada por Zola, Flaubert e Maupassant. *A falência* apresenta vários trechos no estilo naturalista,[8] onde o subúrbio apresenta, "Uma pobreza avarenta," que formiga entre "ratazanas e aguas servidas" (104). A realidade é transplantada sensorialmente para a ficção, caracterizando o meio social, onde a cidade reproduz todas as sensações e emoções humanas constituindo um personagem próprio, como analisaremos no decorrer

deste trabalho. O naturalismo se revela, também, na representação racial dos personagens. Contudo, a autora utiliza-se das diferenças raciais para enfatizar a construção de gênero.

Portanto, a raça é utilizada como um elemento que determina o comportamento moral de alguns personagens, mas como ressalta Darlene Sadlier, o naturalismo de Almeida não inclui o determinismo biológico para explicar a diferença sexual feminina (2). Almeida rejeita implicitamente estas diferenças biológicas, e enfoca a construção social do gênero ao desenvolver seus personagens femininos burgueses. Para ilustrar esta característica importante do estilo de Almeida, podemos ver um exemplo na descrição da viúva Ernestina: "O seu temperamento, aparentemente frio, dava-lhe por vezes, momentaneamente, um ar de rija autoridade, muito em contradição com o seu tipo moreno, de brasileira" (*A viúva Simões* 37). Desta maneira, uma análise exclusivamente naturalista da obra de Júlia Lopes de Almeida seria incompleta, pois é necessário entender todas as correntes em conjunto que influenciaram a autora ao todo, incluindo as influências do movimento crítico conhecido como a "Escola do Recife."[9]

Para Roberto Ventura, o naturalismo no Brasil sofre de uma migração profunda, onde a recepção de modelos europeus se ajusta às condições brasileiras obtendo uma "interpretação da natureza tropical e das raças e culturas brasileiras" (12). Outra característica dos estilos europeus adaptados no Brasil é a incorporação de elementos eróticos dentro da narrativa, que segundo alguns críticos, teria sido provocada pelo clima tropical, constituindo o meio ambiente e a mistura étnica as fontes para o surgimento de um estilo literário nacional próprio. A própria viúva Ernestina é um exemplo. Ao começo é descrita pelo seu temperamento frio, e mais tarde aparece em bailes e saraus exibindo seus dotes físicos com muito erotismo. Uma análise de Antonio Candido acrescenta que a existência do erótico e sensual se deve em função das diferentes condições no meio intelectual brasileiro daquele tempo, onde o meio e a raça eram conceitos que correspondiam aos problemas reais e às obsessões profundas, em virtude das teorias científicas do momento, tão questionáveis na perspectiva atual (152). Roberto Ventura denomina "obnubilação" o ajuste de estilos estéticos ao meio local e ainda: "O estilo individual de um escritor ou obra se formaria desse encontro entre o estilo nacional e as formas de expressão de uma escola ou grupo" (37), o que no caso de Júlia Lopes de Almeida é detectado na representação do caráter de certos

personagens. Ademais desta adaptação de estilos, convém aqui adicionar ainda o dilema da escritora feminista.

Maria Angélica Lopes define a ideologia de Almeida como sendo um "feminismo patriarcal," onde o chefe da família é o homem e a mulher deve se conservar nos bastidores (Lopes 45–57). Discordo desta idéia dos "bastidores," pois o mundo privado representado pela "casa," que seria considerado o bastidor, é na realidade o próprio palco onde são tomadas as principais decisões, e é comandado pelo mundo feminino. A autora revela personagens capazes de tomar iniciativas e ações próprias, como no caso de Catharina, a irmã do Capitão Rino que afirma: "Nós não nos escondemos atraz do homem que procura defender-nos. Este é que é o nosso caracter" (sic) (*A falência* 150).

Em "The Madwoman in the Attic" Sandra Gilbert e Susan Gubar utilizam a teoria da "ansiedade de influência" de Harold Bloom para interpretar o problema específico da criação literária feminina. Para Gilbert e Gubar a "ansiedade de influência" corresponde, no caso feminino, a uma "ansiedade de autoria" já que as escritoras enfrentam modelos literários e cânones masculinos, criando uma tensão criativa que difere da ansiedade dos escritores (Gilbert 49). Estes modelos literários pré-concebidos por escritores masculinos apresentam estereótipos femininos mitológicos, difíceis de serem combatidos. Surge, então, no século XIX uma maneira subversiva de escrever como observa outra crítica literária, Joan Torres-Pou, na qual escritoras fingem adotar modelos do cânone, essencialmente masculino neste período histórico, para lançarem o seu lado criativo, adotando inclusive subterfúgios, como um tom de modéstia para não serem consideradas uma "ameaça." Também escolhem gêneros que tradicionalmente eram considerados de segunda categoria, como a poesia amorosa, a novela e o conto, evitando gêneros mais tradicionais e "sérios" (Torres-Pou 2–73). Eis o estilo de Júlia Lopes de Almeida, que, utilizando os modelos convencionais masculinos, apresenta uma ficção feminina que reúne os movimentos literários e ideologias sociais e científicas de sua época adaptando-as a um feminismo que não é confrontante com os padrões vigentes, mas também certamente não se enquadra nos "bastidores" do patriarcado brasileiro.

A época em que as obras *A viúva Simões* e *A falência* foram escritas e publicadas abrange precisamente uma década de transformações e turbulências no âmbito social, político e econômico, o qual culmina

com a passagem do século XX, uma fase de expansão, relativo progresso e acumulação de riqueza. Porém, como esclarecem Sidney Sérgio F. Solis e Marcus V. T. Ribeiro, esta transição não foi capaz de gerar um processo político e econômico que incluísse os trabalhadores, e inclusive gerou uma miséria absoluta (46). À primeira vista, pergunta-se porque existe uma ausência de quaisquer referências ou passagens que retratem as insurgências políticas ou conflitos nos dois romances. Uma análise mais minuciosa revela a sutileza com que a autora apresenta estes conflitos sociais e culturais ao estabelecer um paralelo entre o mundo público, representado pela cidade e o seu ritmo frenético, decorrente do capital gerado pelo comércio local; e o mundo privado, representado pela vida privada de seus habitantes e, em particular, a vida doméstica e os costumes femininos do século XIX. Este paralelo, que analiso a seguir, enfatiza a construção social do gênero na obra de Almeida.[10]

O mundo público de Júlia Lopes de Almeida nos traz a cidade não como pano de fundo mas como um verdadeiro personagem que "cheira," "sua" e "pulsa" como a autora retrata a cidade nos dois romances. Já no início de *A Falência*, o leitor recebe o impacto sensorial desta cidade: "O Rio de Janeiro ardia sob o sol de dezembro, [. . .] bafejando um ar de fornalha na atmosphera. [. . .] a rua de S. Bento, [. . .] cheirava a café crú. Era a hora de trabalho" (sic) (5). Em *A viúva Simões*, a cidade reproduz todas as sensações e emoções humanas constituindo um personagem próprio, onde o Rio de Janeiro "arfa" e sente a "dor da luta pela vida," onde se encontram expostos "a felicidade, o luxo, a miséria, o dinheiro, o gozo, a raiva, o esplendor, a fé, a mentira, a paz e a desordem" (110–11).

O mundo público que se define pela cidade do Rio de Janeiro é essencialmente masculino, representado pelo trabalho, lucro, e competição, constituindo-se um microcosmo do sistema capitalista. Este microcosmo urbano é produto de uma burguesia preocupada em definir um novo estilo de vida, e para isto a cidade deve passar por uma transformação estrutural e urbanística para, segundo José Luis Romero, expressar os signos de riqueza (285). Dentro dos signos de riqueza presentes nos romances de Júlia Lopes de Almeida encontramos o burguês, e o trabalho mercantil que lhe gera a riqueza. No romance *A falência*, o comerciante português Francisco Theodoro luta muito para conseguir um padrão econômico elevado que lhe proporcione a oportunidade de disfrutar juntamente com sua família de

todas as comodidades materiais. Torna-se assim o exemplo da classe burguesa ascendente, dentro de um sistema hierárquico, que conseguiu uma mobilidade social flexível.[11]

Esta mobilidade social captada pela autora, e que constitui um elemento essencial dentro do sistema capitalista, somente é possível a partir do desenvolvimento desta nova burguesia no final do século XIX que proporciona, "nuevas perspectivas ocupacionales" (Romero 259) para comerciantes, artesãos, operários, e empregados dedicados ao seu trabalho para abrirem novos espaços dentro da intrincada rede social. Nas duas obras, Almeida se utiliza da figura do flâneur para detectar estes signos.

Fruto de uma sociedade em transformação e observador do mundo moderno, o flâneur, ou também chamado de dandy, penetra os espaços urbanos e capta as mudanças que revelam elementos da sociedade moderna junto com elementos que justificam seu "atraso." Consagrado pela literatura inglesa e francesa do século XIX, a figura do flâneur se personifica em Rosas e Luciano de *A viúva Simões*, e no doutor Gervasio e capitão Rino de *A falência*. Estes personagens são capazes de cruzar todos os espaços sociais, freqüentando desde os salões burgueses até o submundo dos subúrbios. Luciano, por exemplo, "prestava atenção às mínimas coisas, querendo em vão comparar o aspecto dessa rua de então, com o do tempo em que aí tinha morado, havia largos anos!...A diferença estaria na sua maneira de olhar?" (*A viúva Simões* 68) enquanto o capitão Rino observa, "marinheiros, soldados, vadios e trabalhadores braçaes, negros ou portugueses, uma população de homens apressados" (sic) (*A falência* 229). O personagem Rosas, "conhecia meio mundo" (*A viúva Simões* 68), pois freqüentava todos os níveis sociais cariocas. O doutor Gervasio detecta e observa os contrastes entre o submundo e o mundo burguês: "a atmosphera alli era mais fria, de uma humidade penetrante, cheirando a velhice e a hortaliças esmagadas. Mal concebia que se pudesse dormir e amar naquelle canto sinistro da cidade, mais propicio ás minhocas do que á natureza humana" (sic) (*A falência* 102). Ou seja, "flanar" pela cidade é sentir a mudança que os espaços oferecem de acordo com as categorias sociais de seus habitantes. É através do olhar destes personagens, que o leitor vai identificando os espaços, a conduta social, os costumes e os habitantes desta urbe em transição. Cabe ressaltar que o personagem flâneur de Almeida é masculino, pois pelos padrões vigentes, é ele que tem o direito de cruzar diferentes universos na esfera pública.

Portanto, dentro do padrão moral vigente, definir a rua como universo masculino é enfatizar a idéia de que é na rua que o homem caminha, atravessa, explora, trabalha, sendo que uma mulher pertencente a certo nível social não deve ser vista circulando por estas ruas: "A não serem as africanas do café e uma ou outra italiana que se atrevia a sahir de alguma fabrica de saccos com duzias d'elles á cabeça, nenhuma outra mulher pisava aquellas pedras, só afeitas ao peso bruto" (sic) (*A falência* 7–8). O trabalho é uma atividade considerada masculina: "Trabalhar! Trabalhar é com para os homens, de pelle enrudecida e alma feita de coragem" (sic) (*A falência* 34). Através destas duas citações, podemos ver como a autora enfatiza os códigos de conduta existentes no Rio de Janeiro do século XIX, onde a presença de mulheres em ambientes públicos masculinos somente se justifica ao tratar-se de mulheres de cor, ou estrangeiras, e pertencerem às camadas marginalizadas. A estratégia de Almeida é exemplificar a limitação social feminina, estratificando socialmente o gênero feminino dentro do universo masculino vigente. Associando o trabalho com o universo masculino, Almeida enfatiza as poucas opções encontradas por mulheres pertencentes à classe burguesa para prover o seu sustento, como no caso do personagem Camila.

Os signos de riqueza e pobreza também apresentam seus espaços delimitados, e estão contrastados nas descrições feitas a partir do momento em que os personagens, que personificam o flâneur, intercruzam os espaços urbanos. Estes personagens observam a transformação das zonas nobres da cidade, como por exemplo, "Todo o bairro do Catete, com as suas ruas elegantes, parecia imerso numa grande paz. A esguia chaminé da City Improvements não sujava o ar com o seu fumo, denegrigo e infecto" (*A viúva Simões* 40); mas à medida em que os personagens saem dos limites burgueses, e passam a freqüentar zonas menos nobres, a paisagem já se modifica, apresentando "casas apertadas," onde o ar puro é substituído pelo cheiro de "fruta apodrecida" (*A viúva Simões* 67–68). Isto é uma alegoria referente à sujeira encontrada nas ruas destes bairros pobres. Portanto, as ruas podem oferecer uma sensação de elegância e paz para certos habitantes de um determinado bairro, como também, desarmonia, falta de espaço e mau cheiro para habitantes dos bairros menos favorecidos economicamente.

Este mundo de contrastes também se encontra nas crônicas de Luiz Edmundo (1878–1961), um dos cronistas cariocas mais

populares da época, que comprova e retrata a cidade como um mundo caótico, de contrastes e transições, com a existência de ruas estreitas e sujas ao lado de ruas nobres: "Nesse trecho, com pouco mais de cem metros de extensão, é que palpita a vida elegante da cidade, trânsito obrigatório dos que chegam dos arrabaldes à parte central da cidade" (Edmundo 9). Da mesma maneira, Almeida descreve o espaço de suas narrativas, utilizando-se de um realismo objetivo para delimitar os espaços sociais. Segundo Rachel Soihet, é somente no centro da cidade que existe uma porosidade entre as camadas sociais e a existência de um espaço eclético, onde as relações sociais entre pobres e ricos se estreitam devido aos fatores econômicos, criando um verdadeiro espaço caótico (39). O armazém do personagem Francisco Theodoro tem o centro como localização estratégica para inclusive "espiar" os seus competidores. Eis como o universo relatado por Júlia Lopes de Almeida tem como fonte de inspiração a verdadeira cidade que palpitava naquela época. Do mesmo modo, a autora registra o que acontece nos bastidores deste mundo fervilhante ao revelar o mundo feminino que domina a esfera privada.

Assim como o mundo público, representado pela cidade e suas ruas, caracteriza-se por ser um espaço masculino, o mundo privado é o reduto feminino por excelência. O mundo privado, como define George Duby, forma uma zona de imunidade onde as defesas encontram-se diluídas e o doméstico convida à familiaridade de um lugar seguro que não se expõe ao confronto diário da luta pela sobrevivência, como ocorre no mundo público (10). O mundo privado em *A viúva Simões* representa, inicialmente, um mundo recluso, onde Ernestina Simões, consciente da sua condição social de viúva, raramente sai às ruas, dedicando-se exclusivamente às tarefas domésticas. Por outro lado, a autora enfatiza já no primeiro capítulo que a casa da viúva corresponde a um microcosmo do Rio de Janeiro devido à mistura de raças e classes que ali trabalham e vivem: "a Benedita, cozinheira preta, ex-escrava da família: o Augusto, copeiro francês habituado a servir só gente de luxo; a lavadeira Ana, alemã de rosto largo e olhos deslavados; o jardineiro João, português [. . .] e uma mulatinha de quinze anos, cria da casa, a Simplícia" (35). Deste modo, é neste mundo privado, que apresenta todos os elementos do mundo público, onde se desenrolam dramas pessoais decorrentes dos conflitos sociais da época. A medida que estes conflitos vão se desenvolvendo, o mundo privado se intercala com o mundo público, e, por exemplo, Ernestina, depois de assumir sua paixão pelo antigo

namorado Luciano, começa a freqüentar todos os espaços públicos destinados à sua classe com o intuito de conquistá-lo: "pensava em toilettes de teatro, de baile, de recepção, de passeio" (8). Assim, Ernestina passa a intercruzar-se entre o mundo público e privado.

O palacete onde mora a família do comerciante Francisco Theodoro apresenta todos os signos de opulência: "era um dos mais lindos do Botafogo" (*A falência* 39) em contraste com a casa das tias Rodrigues, descrita como um casarão praticamente em ruínas. Desta forma, a autora enfatiza a difícil condição das mulheres que vivem sozinhas. Neste caso, as tias Rodrigues são duas irmãs idosas, uma solteira e a outra viúva, ambas pertencentes originalmente a uma classe social mais elevada, mas lutam para manter um status social e ao mesmo tempo não trabalhar, porque o trabalho representaria denegrir sua imagem perante a sociedade local.

Desta maneira, o mundo privado também encontra-se delimitado pelas imposições sociais, morais e econômicas do mundo público. A cidade cria zonas de mapeamento, que confinam e dividem as classes sociais economicamente, mas dentro de cada espaço privado encontra-se um mundo regido por mulheres. Em sua análise sobre os personagens femininos de Machado de Assis e perfeitamente aplicável nos de Almeida, Ingrid Stein comenta que a casa é o espaço onde a mulher burguesa torna-se uma "administradora do lar," ocupando-se com todos os tipos de atividades, desde a educação dos filhos à gerência dos afazeres domésticos, bem como organização de eventos sociais (23). Portanto, esta mulher burguesa, esposa e mãe é, além de guardiã do lar, uma espécie de anfitriã dos bons costumes e conduta social, oscilando permanentemente entre este papel privado e público, como no caso das personagens de Almeida. Assim, o caráter fragmentário do cotidiano dá a impressão de estar fora dos acontecimentos históricos, mas ao contrário, a "vida cotidiana está no centro" determinando toda a trama (Massi 129–130). Por exemplo, Francisco Theodoro se suicida dentro de sua casa no final de *A falência* por não ter condições de proporcionar à sua família uma estrutura econômica à altura de sua condição social. Elas conseguem sobreviver a esta adversidade somente através da união e força das mulheres da casa. Sendo assim, Almeida demonstra que este mundo privado, representado pelas mulheres, é capaz de sobrepôr-se às adversidades do mundo público. Esta constante negociação é feita, muitas vezes, com a principal arma que a mulher do século XIX dispõe: seu corpo.

Assim como os objetos têm por finalidade sedução do consumo, a mulher tem o poder da sedução sexual. Não só detentora do poder de sedução sobre o homem, ela se torna o próprio objeto desta sedução através da representação do seu corpo. Almeida apresenta a percepção masculina sobre esta sedução erótica da mulher, que pode acabar por transformá-la em "mulher objeto," como por exemplo, na declaração do personagem Rosas: "Nós damos às nossas esposas o luxo que podemos, mas não as associamos aos nossos empreendimentos, não as fazemos entrar em nosso espírito. Compreende você? São objetos de luxo e de comodidade" (*A viúva Simões* 73). No caso de *A falência*, Francisco Theodoro, um negociante em plena ascensão social, casa-se com Camila, uma moça proveniente de uma família pobre, exclusivamente pela sua beleza. Para consegui-la, é obrigado a dar um grande dote à família de Camila. Como observa Magali Mendes de Menezes, as mulheres do século XIX aprendem a negociar o seu corpo em relação ao elemento masculino como uma espécie de "olhar do outro" (15). Isto ocorre em todos os níveis sociais e também psicológicos, como um meio de sobrevivência.

Este "olhar do outro" cria um imaginário e idealiza o corpo feminino onde a mulher se confronta consigo mesma como uma imagem refletida no espelho. Desta maneira, a mulher encontra-se presa dentro do espelho pelo ideal imposto pela sociedade patriarcal (Torres-Pou 166). A imagem feminina refletida no espelho aparece literalmente em *A viúva Simões*, no momento em que Ernestina, ao observar-se diante do espelho, reconhece ser dotada de atributos físicos fundamentais e capazes de conquistar o sexo masculino:

> Sentou-se em frente ao espelho e ensaiou penteados novos, pacientemente, a ver se algum lhe ficaria melhor que o habitual [. . .]. A viúva curvou-se, observou de perto os dentes, perfumou-se muito, sorrindo para o espelho, achando bonito o seu rosto oval, onde as pestanas faziam sombra. (80)

A imagem de Ernestina refletida no espelho deseja uma beleza voltada para a sedução. O mesmo acontece com a personagem Camila em *A falência*: "À noite [. . .], Milla despia-se em frente do seu psyqué, namorando a propria imagem, milagre da juventude, sentindo em um fremito a delicia de bem merecer um grande amor" (329). Aqui,

explicitamente, a autora confronta a personagem com sua imagem que é um "milagre da juventude" e portanto merecedor de um "grande amor." A motivação desta sedução é diretamente ligada ao papel da mulher na sociedade, e por isso, a atenção dedicada ao corpo é tão importante.

O corpo que seduz no século XIX é, segundo Mary Del Priore em seu livro *Corpo a corpo com a mulher: pequena história das transformações do corpo feminino no Brasil*, um corpo-ampulheta, uma verdadeira construção trabalhada por espartilhos e anquinhas capazes de comprimir ventres e costas, projetando seios e nádegas. A mão era coberta por luvas, os cabelos, com véus e chapéus, os pés com sapatos finos, o corpo, submerso por toneladas de tecidos, só se revelava por ocasião de bailes. Nestas ocasiões sociais, a mulher burguesa, deliberadamente, mostrava pescoços e ombros, revelados através dos decotes. A roupa teve um papel fundamental, pois regulou o código social e proporcionou a distinção de hierarquias. As mulheres burguesas se destacavam pela qualidade dos tecidos que vestiam em uma tentativa de distinguir-se das mulheres de estratos sociais mais baixos e de suas escravas.

Seguindo este padrão de beleza para a mulher burguesa, Júlia Lopes de Almeida descreve seus personagens dentro de um âmbito erótico, onde seduzem e provocam os desejos mais ardentes nos homens através do "Moreno quente da sua pele rosada" que desperta no coração masculino, "não o amor puro e casto que o homem deve dedicar à companheira eternal, mas o fogo sensual de uma paixão violenta e transitória" (*A viúva Simões* 18). Outro exemplo é o caso da personagem Camila de *A falência*, cujo corpo é descrito pelo seu aroma sensual, e é associado a uma "fructa polpuda e delicada" (sic) (398), o qual é evidencia do caráter erótico da mulher. É importante observar que a autora enfatiza a distinção entre o amor carnal e o amor casto e platônico: "Se Ernestina era para ele a mulher de fogo que lhe queimava a carne, a filha era a mulher da luz benéfica que lhe iluminava o futuro, e ele amava a ambas, a uma com os sentidos, a outra com o coração" (*A viúva Simões* 161).

A vida privada e o cotidiano dos afazeres domésticos não são espaços para sedução. É no contato com a vida pública que o jogo sedutor acontece. É no baile, no sarau, no teatro que a mulher se veste provocativamente, mostrando partes do seu corpo que permanecem cobertas na vida diária. A moda do século XIX desempenha um

papel fundamental na arte da sedução, pois segundo Gilda de Mello e Souza, acentua as características sexuais, aumentando quadris com muitas anáguas, ou ainda, contraindo a cintura com espartilhos. O ritmo erótico consiste em chamar atenção, sucessivamente, para cada parte do corpo, mantendo o instinto sexual sempre aceso (Mello e Souza 92).

Outro elemento integrante do jogo de sedução, e explorado por Almeida, é a representação da moça solteira como casta e pura, tendo por objetivo atrair pretendentes. Para alcançar este objetivo, o vestido de baile da moça era, via de regra, mais recatado. Já a mulher casada tinha uma permissão implícita de exibir-se, pois como a própria autora ressaltou no comentário do personagem de Rosas, a mulher burguesa, nestas ocasiões, não deixava de ser uma "mulher-objeto" que representava o status social do marido. É através deste status, conseguido pelo matrimônio, que a mulher casada tinha o direito de exibir certas partes do seu corpo. Aqui podemos detectar a ironia utilizada pela autora, ao inverter estes papéis sociais pré-estabelecidos, pois por ocasião do baile masqué em *A viúva Simões*, os papéis encontram-se invertidos. Ernestina, viúva e mãe, tem o desejo de ir ao baile com um traje "decotado," "farfalhante," "claro" abstendo-se da escolha por causa do comentário alheio que poderia causar este comportamento, pelo fato de ser uma viúva. Porém, sua filha Sara estava vestida como "uma verdadeira boêmia de opereta com pandeiro, cabelo solto, braços nus, saia redonda tilintante de moedas" (146). O papel da viúva por si só já constituía um potencial de ameaça social. Ernestina representa esta ameaça quando começa o seu jogo sedutor para conquistar Luciano. Em *A falência*, a personagem Camila "reclamara da modista um vestido com bordaduras luminosas, flores e azas espalmadas sobre *tules*, que dessem ao seu corpo o fulgor de um astro" (264). Este jogo de sedução e contrastes entre a severidade do traje de dia e o provocante traje da noite possibilitou o cultivo do eroticismo permitido dentro dos padrões morais, e segundo Mello e Souza, foi "um dos mais poderosos elementos de equilíbrio da sociedade daquele tempo" (93). Afinal das contas, o jogo de sedução tinha por objetivo a consagração do matrimônio e a manutenção de um status social proporcionado por esta instituição.

Com o casamento, a mulher adquire um status econômico e social, além de certo prestígio, por não pertencer à categoria de mulher solteira (Mello e Souza 90). No século XIX, ascensão social, status

econômico e social dentro de uma sociedade patriarcal eram somente obtidos através da instituição do matrimônio que representava para a mulher burguesa a única alternativa, além da vida religiosa. O trabalho, como vimos, era reservado ao homem. As mulheres que trabalhavam pertenciam aos estratos sociais mais baixos.

O corpo feminino na obra de Júlia Lopes de Almeida apresenta uma representação social muito marcante, pois revela uma descrição totalmente distinta para cada classe social. A mulher burguesa é descrita como possuidora de atributos corporais atrativos como "peito farto," "pescoço alvo e redondo," ou ainda "pulsos delicados," atributos que descrevem uma mulher que não se encontra deformada pelo trabalho árduo. Ao contrário, a mulher trabalhadora, marginalizada pela raça ou cor é descrita de outra forma:

> E tudo d'ella repuganava a Ruth: a estupidez, a humildade, a côr, a fórma, o cheiro; mas percebera que tambem alli havia uma alma e soffrimento, e então, com lagrimas nos olhos, perguntava a Deus, ao grande Pae misericordioso, porque a criara, a ella, tão branca e tão bonita, e fizera como o mesmo sopro aquella carne de trevas, aquelle corpo feio da Sancha immunda? (sic) (*A falência* 290)

Estes exemplos demonstram como Almeida enfatiza a diferença entre a representação do corpo feminino burguês e o das classes baixas. Portanto, o discurso sobre a representação do corpo feminino durante o período da Belle Époque é, para Almeida, uma construção social. A estratégia da autora é proporcionar várias representações femininas de acordo com a sua estratificação social e econômica.

Esta análise de *A viúva Simões* e *A falência* teve por objetivo ampliar a percepção sobre o legado literário de Júlia Lopes de Almeida, que por muito tempo estava limitado às temáticas da educação e maternidade. Através destas duas obras, podemos perceber uma autora determinada a retratar a condição feminina durante a Belle Époque brasileira. A análise das duas temáticas discutidas neste ensaio, a cidade e o corpo feminino, demonstra de que forma a autora retrata esta condição feminina: através de uma dicotomia representada pelo mundo público, como elemento masculino, e pelo privado, como elemento feminino. O burguês, o flâneur, os objetos de desejo, o ritmo febril do trabalho e da cidade, compõem este universo masculino, com

o objetivo de confrontar e definir o universo feminino, representado pela esfera privada.

Este mundo privado, que em primeiro plano parece constituir o bastidor da ação principal, é na realidade o palco onde se desenvolvem as principais questões, e onde Almeida apresenta, de maneira sutil, uma abordagem feminista sobre o papel das mulheres diante de uma sociedade extremamente patriarcal. Através das diferentes personagens femininas que representam as várias camadas sociais, Almeida vai compondo um retrato de época, e revelando verdadeiras estratégias de sobrevivência femininas. Assim, o corpo, a moda, e a arte da sedução para a mulher burguesa tornam-se vitais para garantir um status social. Almeida proporciona aos leitores diferentes representações sociais do corpo feminino, não se restringindo somente à mulher burguesa.

Isto nos leva a outro ponto importante abordado nesta análise: o estilo de Almeida. A autora é o resultado das incoerências e influências sociais, científicas, econômicas e políticas de sua época. Apesar de adotar, até certo ponto, características dos movimentos literários e estéticos em voga na sua época, Almeida rejeita implicitamente o determinismo social, e se enfoca na construção social do gênero ao desenvolver seus personagens femininos.

Desta maneira, o estilo de Júlia Lopes de Almeida apresenta uma ficção feminina que reúne algumas características dos movimentos literários e ideologias sociais e científicas de sua época, porém adaptando-as com um feminismo que não confronta as normas vigentes, mas revela-se sutilmente em uma segunda leitura. Eis porque a obra de Júlia Lopes de Almeida revela uma autora produto da soma dos movimentos vigentes à sua época e que apresenta temáticas que revelam mais profundamente as tensões entre o mundo público e privado, fornecendo um amplo panorama da situação feminina do fin de- siècle carioca.

Notas

1. Júlia Lopes de Almeida é considerada uma escritora feminista pela publicação de seus artigos em vários periódicos, entre eles, o jornal *O Paiz*, e a revista *A Mensageira*, onde escreveu sobre os mais variados assuntos, como a defesa da cidade, o divórcio, e a educação da mulher. Para mais informação

veja Telles. A autora também participou nas primeiras organizações feministas no Brasil segundo Bárbara Heller.

2. Ver o comentário em Moreira.

3. Ver João do Rio e Brito Broca.

4. Peggy Sharpe publicou um interessante artigo a respeito do ensaio "Maternidade." Veja "Maternidade: uma visão política de Júlia Lopes de Almeida."

5. Segundo Alfredo Bosi, Coelho Neto (1864–1934) apresenta um realismo burguês que difere do realismo alencariano, pois incorpora o Naturalismo, propondo fórmulas descritivas e narrativas até o advento do Modernismo. Os elementos naturalistas incorporam sua estética literária, como por exemplo, o determinismo biológico de certas personagens, através de elaboradas fichas clínicas que traçam aspectos mórbidos da psique capaz de gerar a loucura e amores incestuosos (Bosi 200–201).

6. Ver comentário em *One Hundred Years After Tomorrow* e no trabalho publicado por Nadilza Martins de Barros Moreira.

7. Esta denominação "primeira-dama tropical" aparece no ensaio de abertura da edição de 1999 de *A viúva Simões*, editada pela EDUNISC – Editora da Universidade de Santa Catarina, e de autoria de Peggy Sharpe.

8. Sobre o naturalismo, ver estudo publicado por Claude Lyle Hulet em *Brazilian Literature – History and criticism*.

9. De acordo com Alfredo Bosi, a "Escola de Recife" teve como mentor Tobias Barreto e seus discípulos Sílvio Romero, Graça Aranha e Artur Orlando. Fomentado na década de 70 do século XIX, a "Escola de Recife" foi um movimento que integrou no nível ideológico o determinismo e suas correntes, como o positivismo; no nível estético um liberalismo da forma, com a inclusão do realismo, parnasianismo, e naturalismo (Bosi 188).

10. Ver o comentário de Sadlier, p. 2.

11. Saffioti em *A mulher na sociedade de classes: mito e realidade*.

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The City as Labyrinth in Mexican Women's Contemporary Writing

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Mexico City, with its complex and gritty urbanism typical of Latin American megalopolis, has been the subject of numerous academic and creative inquiries. The city has inspired such classic works as Luis Buñuel's *Los olvidados*, Oscar Lewis's *The Children of Sánchez* and Carlos Fuentes's *La región más transparente*. Contemporary Mexican films such as *Amores Perros* (González Iñárritu) and *Ciudades oscuras* (Sariñana) are also evidence that the city continues to be fertile ground for exploration and analysis. The challenges of city life have many manifestations and the works mentioned above are attempts to explore the myriad experiences of the city. Rosa Nissán's *Hisho que te nazca*, Josefina Estrada's *Desde que Dios amanece* and Mónica de Neymet's *Las horas vivas* have been selected for analysis because these novels contribute to this dialogue on Mexico City, as they build upon the urban motif by adding the voice of women and the subject of woman and the city. These novels reveal the different ways women relate to or participate in the urban environment. In *Hisho que te nazca*, the main protagonist learns to make use of the city's resources when she decides to abandon the role of housewife, while in *Desde que Dios amanece*, the city serves as the background of the housewife's daily domestic life, reinforcing this role and limiting other possibilities. Lastly, *Las horas vivas* presents a withdrawal from city life due to the fear of a precarious urbanization, which becomes challenged by the introduction of a connector space. The order and discussion of these novels will reveal the different levels of participation in city life and the female protagonists' strategies and approaches to an unwelcoming environment.

City as Gendered Labyrinth

These narrative works expose an urban environment that is configured according to gender hierarchical relations in which the male subject

occupies an advantageous positioning over the female subject. Alejandra Massolo, an urban sociologist whose research focuses on gender and the urban environment in the Latin American context, explains Mexico City's gendered spatial configuration to include the cultural significance of the domestic space:

> La ciudad [de México] no es un espacio neutralmente genérico, es decir, donde son inexistentes las relaciones y divisiones sociales entre los géneros femenino y masculino. [. . .] Así como los hombres, las mujeres también producen y modifican el espacio urbano marcándolo con las diferencias de género que forman parte de la diversidad, pluralidad, heterogeneidad y conflictualidad de la ciudad moderna. Diferencias de género que resultan de las posiciones y roles asignados a la mujer en la esfera privada de la sociedad, determinando relaciones, percepciones, accesos, usos y experiencias específicas y desiguales respecto a la ciudad y a la vida social urbana. (Massolo 427)

This "private sphere" involves the historical relationship between the woman and the home as an integral factor in the structuring of the gendered city. The process of socialization that occurs within the home teaches the notion of femininity as a value to be housed. As a result, the home is construed as a place of belonging and sanctuary for the woman and the family. The female protagonists, Oshinica in *Hisho que te nazca* and Ángeles in *Desde que Dios amanece*, are culturally anchored to the domestic space because of their roles as mother and housewife, which are reinforced by family traditions and rituals.

While the private domestic space of the house is configured as feminine and as sanctuary, the public space of the city, on the other hand, is structured as the place for the masculine subject. Often the public space is conceptualized as a labyrinth, as it is the setting for business and politics. The external environment is volatile and expansive. Even when the private and public model is perceived as artificial and illusory, movement and participation in the public realm can be challenging and requires a complex system of strategies and negotiations. It is an untamed and open terrain that is receptive to masculine agency, yet it is problematic for the feminine subject. In the novels, some women are unprepared to enter the public space in

other capacities not defined by their domestic roles. Since they have identified exclusively with the domestic realm, the space beyond it is perceived as uncharted and tricky. Yet this anxiety of the city is not exclusive to women who identify with their socialized gender roles. Even Matilde in *Las horas vivas*, who is neither wife nor mother and does not carry out traditional domestic roles, is fearful of the masculine space of urban Mexico City which in turn causes her to retreat within the confines of the home.

The geographer Doreen Massey offers a vivid, personal example of this common fear women have of the city through a young girl's 'sense' of not belonging in a public space. At nine or ten years old, Massey was already aware of the relationship between people and places, where she describes how "this huge stretch of Mersey flood plain had been entirely given to boys. I did not go to those playing fields—they seemed barred, another world (though today, with more nerve and some consciousness of being a space-invader, I do stand on football terraces—and love it)" (185). What is most interesting about Massey's example is the signifying power of the physicality displayed on the football field. The acts of playing, running and manipulating the external environment allow these boys or men to establish themselves as subjects and owners of the field. This behavior of agency delimits the configuration of this area and establishes who enters or belongs in this space. A young girl who does not display this masculine pattern of behavior is made to feel foreign in this area. This childhood experience illustrates the effects of the gendered external environment on a young girl. It is also indicative of the rite of passage undertaken by the female 'invader' who wishes to access this terrain.

As a result, women's presence in the city is highly impacted by the gender roles that have been prescribed within the private space. Anthropologist Shirley Ardener explains this by showing how 'social maps' determine the positionality of individuals to reflect structural or hierarchical relationships, while the 'ground rules' dictate the behavior of these individuals within a given space (11). Ardener's theories map out the spatial politics of the private and public paradigm. In the urban space, the male subject displays a 'strong' physical and social presence to demonstrate dominance over the environment and over the other inhabitants. As mother, (house)wife or daughter, the Mexican woman must decipher and heed the 'social maps' and 'ground rules' of the city. Consequently, women decipher these bodily

and social mechanisms and take on the appropriate behavior in which they display a 'weak' presence in the urban landscape.

An interesting interpretation of these bodily spatial politics is offered in Marianne Wex's photographic work, which exposes women's gendered experience of the public environment. Wex's work serves as a visual example of how the sense of belonging in public spaces is established and negotiated through the body and its movements. Her photographic investigation of 'female' and 'male' 'involuntary' or 'unconscious' body language in public spaces was based on the premise that men and women are socialized to use public spaces differently as a result of gender identities and roles. According to Wex, this socialization serves to establish and reinforce gendered hierarchy and categories of 'weak' and 'strong.' The more than 5,000 photographs led Wex to conclude that compared to men, women appear to be less physically 'present' in public spaces. Their bodies are restricted to minimize their presence, as depicted in the following description:

> The general characteristics of women's body posture are: legs held close together, feet either straight or turned slightly inward, arms held close to the body. In short, the woman makes herself small and narrow, and takes up little space. The general characteristics of male body postures are: legs far apart, feet turned outwards, the arms held at a distance from the body. In short, the man takes up space and generally takes up significantly more space than the woman. (7)

This dominating male physical presence displayed in public spaces sends a telling message about hierarchy and power relations. In general, Wex explains that men have great physical freedom and this translates into advantageous positions over women. Moreover, women's body movement depends on the presence of men. In their absence, a woman's posture appears more relaxed, yet at the moment a man is present, there is noticeable change, her body language becomes strained. These 'involuntary' body postures displayed in the public space are, so argues Wex, very effective means of communicating "patriarchal power structures" (8).

Wex also offers the following very personal and revealing account of a woman's experience using public transportation. This example

sheds some light on the gendered power struggles carried out in public spaces. The tension and anxiety are accentuated by the physicality of being enclosed and in close proximity to the male subject. Again, the feelings experienced by this woman are of not belonging in this highly contested site and of being undermined by the ground rules that expect her to limit her physical presence when a male subject is near. And as in the example given by the geographer Doreen Massey, the physical dominance displayed in the public space is a strong identifier of the 'master' of this domain:

> The master of the world sits opposite me in the subway. Four men on a seat which has room for five, legs sprawled, padded shoulders, hands resting on their knees, fingers spread apart. [. . .] I am sitting close up to myself, knees pressed tightly together...The appropriate muscles are to be held tensed all day long. I close my eyes. To cast off this repressive posture! To act as though I could sit unhassled with legs relaxed. (8)

This woman's restricted behavior in the city space, especially in the presence of a male subject, is the result of the spatial politics that dictate women's movement throughout public spaces and render them in a subaltern position.

In this article, I examine the varied ways in which the female protagonists utilize strategies to depart from a restrictive domestic space and negotiate their participation in a gendered urban landscape where cultural mechanisms inhibit women's participation. Ardener's concept of spatial configurations is instrumental in my approach to the novels because I explore the positionality of the women as they move from the domestic space to the city environment. Also, I draw on the theories elaborated by Massey and Wex on the woman's sense of not belonging in public spaces. Wex's photographic approach to the body language displayed in public is utilized in this analysis to look at specific scenes in a similar fashion. As a result, I present "snap shots" of scenes to reveal the bodily composition of the women in the city space. Finally, Massolo's insight about the cultural implications of the domestic space in the Mexican urban context is especially pertinent to my analysis of the novels, as I am mindful of the pervasiveness of a masculine ideology that places a low social value on the feminine.

In the novels, Oshinca, Ángeles and Matilde must contend with a social structure where gender inequality is a cultural ideology and an accepted practice. It begins with the 'feminine' space of the home, which holds low social value, and is carried out into the public sphere where women are confronted with an unwelcoming urban environment. While some female protagonists experience stress and difficulty when moving about the city, others do manage to learn the ways of the streets to become skillful urban navigators. My discussion begins with *Hisho que te nazca*, in which Oshinica develops a strategy of utilizing the city's resources when she abandons her domestic role of housewife. By being able to identify valuable mechanisms, such as connector spaces, Oshinica becomes successful in negotiating her presence in the urban environment. *Desde que Dios amanece* represents a partially successful female urban navigator. Ángeles is skillful in trekking the city when running her errands to complete her role as housewife. She negotiates her presence by performing the feminine, whether it is through the role of housewife or of lover. Yet these strategies fall short when she steps beyond the boundaries of the ground rules and she is forced to contend with the gendered city environment. Ángeles is made to see that not all public spaces are accessible and she has limited mobility. Lastly, *Las horas vivas* presents a failed relationship with the city. Matilde is unable to cope with the intimidating urban environment and therefore chooses self-exile as an initial way to deal with living in contemporary Mexico City. By denying herself agency, Matilde demonstrates an extreme fear of the city. Despite the different strategies and outcomes, these women embody different approaches to an urban environment that is problematic for women. These narrative works represent a gendered perspective of the urban experience and by positing these microhistories within the dominant narrative space, they contribute to creating a more comprehensive contemplation of life in contemporary Mexico City.

Skillfully Navigating the Labyrinth

Oshinica is a Jewish-Mexican housewife in Rosa Nissán's novel, *Hisho que te nazca*, who breaks from the domestic ideal in order to pursue her own space where her artistic expression is allowed to flourish. In this journey to self-actualization, Oshinica will need to abandon the domestic paradigm that has stringently defined her identity and enter the city environment, which represents an unknown territory. While

this process is difficult and painful, Oshinica will discover and make use of the strategies necessary to survive on her own in Mexico City.

The highly structured domestic space has been instrumental in shaping Oshinica's sense of place in her Jewish home and community. The parental and marital homes mark her identity and define her participation in the public spaces of Mexico City. Oshinica's rearing has been based on the separate gendered spaces paradigm. Initially, she follows the basic societal rule that women belong in the home and not out in the street. As a result, Oshinica contends with the strong feeling of not belonging in the public realm, as theorized by the geographer Doreen Massey. Furthermore, Oshinca senses she is only being permitted a temporary pass to reach a particular destination. She has been socialized to understand femininity as a value to be contained within a respectable domestic environment. As a seasoned housewife, she follows the unwritten rules for the married woman when moving about the city. She is expected to safeguard her highly valued marital identity. As a result, Oshinica develops personal tactics that will enable her to comply with these expectations, which she explains in the following manner:

> Cuando voy sola por la calle, si me llaman o me tocan el claxon no volteo, a menos que me vayan a atropellar. Si nada más es para vacilarme, pongo la cara más seria del mundo y apuro el paso, no me pica la curiosidad por saber quién es. A lo mejor es mi marido que lo hace para calarme, por eso no pelo. Una señora casada no tiene que andar volteando a ver a cualquiera. (65)

This scene reveals the thought process and strategies Oshinica uses when navigating the city. According to Ardener's spatial theories, Oshinica is using a social map in which women of her Jewish community are generally absent in the city, while men dominate this space. Moreover, she understands and follows the ground rules that guide her behavior as a married middle-class woman. She also knows that when she is unaccompanied, she must use body language to fend off the objectification of the male gaze. Lastly, Oshinica must also contend with an overbearing husband who has instilled in her the sense of being watched even when out of his sight. At this phase in her life, the city represents a volatile labyrinth that is clearly not an appropriate environment for her.

Oshinica experiences a rift with the domestic paradigm with the introduction of a connector space, or a space similar to what the social anthropologist Teresa del Valle terms "un espacio puente" (164). This space bridges together the private and public spaces and allows for a fluid movement between them. Most importantly, this space acts as a catalyst for change and transformation, as it blurs the boundaries of the private and public paradigm (164–165). For Teresa Del Valle, a woman's group best exemplifies this connector space because it brings women together outside the private space, while retaining the essential identifier of these women: the daily domestic life (166). In Oshinica's case, the "espacio puente" is the Instituto de Cultura Superior, a school for women. At first Oshinica experiences feelings of not belonging, but gradually this space is perceived as non-threatening as she meets other students who are housewives. She begins to incorporate the school into her weekly routine and here begins the collapse of the domestic paradigm.

When Oshinica decides to separate from her husband and move beyond all that constitutes the domestic identity, she confronts the first step required to make the transition from the private space to the public sector: she needs to become economically independent. However, the notion of working to earn a living is challenging and daunting. Again, Oshinica discovers another valuable connector space through the network of divorced women who have entered the world of paid work. These women serve as a tangible example of living outside the domestic ideal. One divorced woman in particular, Oshinica's cousin, challenges her to remove the veil of homemaker, an identity that had been instilled in her from childhood and which had granted her social status as a married middle-class woman. She encourages her to move toward that moment of epiphany when the notions of domesticity and paid work have been demystified. "¡Quítate esas arañas de la cabeza!, todos tenemos las mismas necesidades de casa, comida, etcétera. Con orgullo trabajas para mantenerte y ya!, Esto te ennoblece, prima boba [. . .]" (Nissán 160). Oshinica reaches the decisive moment to embrace her passion and earn a living as a photographer. She is now determined to succeed in the world of paid work.

Oshinica's success in the public space will depend greatly on her ability to access various city spaces, which will be challenging when she lives in the distant middle-class suburb, Ciudad Satélite. In order to be able to negotiate her participation in the city, Oshinica will need

to employ many strategies and make use of connector spaces. To best move from the domestic space to the various sites of work, she will rely heavily on her car, and learn to navigate efficiently through the city's congested traffic. Oshinica adapts quickly by making her Galaxie "una casa ambulante," a mobile home that allows her to maximize her day out in the city:

> Apenas salgo de la casa y me topo con el primer obstáculo: un montón de coches. El tiempo que tenía se me va de las manos, no hay posibilidad de avanzar...Opté por no regresar a Satélite hasta la noche, si vuelvo en la tarde, ni de relajo me lanzo a la aventura de cruzar otra vez esta ciudad. Lo bueno es que la cajuela del Galaxie es tan grande que caben miles de cosas. Es mi casa ambulante. Me cambio de ropa donde puedo, llevo artículos de tocador, sudadera, tenis, zapatos de tacón. (161)

This description highlights how the car is not merely her mode of transportation through intimidating public traffic, but is also the connector space that allows her to go back to the private space when needed.

With the divorce in process, Oshinica is forced to move her household into an apartment on a busy commercial street. And while the children are horrified by their fall from social grace, this move to the city means that Oshinica will have improved her chances for economic independence by adopting an alternative lifestyle:

> [. . .] aquí en La Condesa se me facilita la vida: se ponchó la llanta, a la vuelta está la vulcanizadora; que no dejó bien el coche el mecánico, hay otro; ¿no hay nada de comer?, ¿que me aburrí en la noche?, salgo a caminar, a comerme una quesadilla, una hamburguesa, que son buenísimas en la esquina, al cine. El cerrajero, el plomero, el eléctrico, con todos platico, uno me recomienda con el otro. (208)

Oshinica's description shows that there are many nearby resources that she is eager to utilize, as she embraces her new identity as a working single parent. Life in the city also means that her children will need to learn to use public transportation and get around on their

own, thus freeing Oshinica from many activities related to motherhood. Her challenge now is to unlearn the domestic ideal and with it the middle-class notions of femininity and the home. Oshinica begins to see that she can survive on her own and that the boundaries of the private and public spaces can be collapsed. The city has ceased to be an intimidating environment. It is now a valuable setting for the new life she is forging.

Performing the Feminine in the Labyrinth

In Josefina Estrada's novel, *Desde que Dios amanece*, the female protagonist will learn that while she has been allowed to trek the city under the guise of the housewife, she is not in any authoritative position to alter the integrity of the highly valued and guarded masculine spaces. Ángeles's use of city spaces is defined by her status and role as a middle-class housewife. Her mark of identity is that of a domestic manager and her sole reason for being out in the public realm is to carry out related responsibilities. Based on Arderner's concept of space, Ángeles follows a social map that gives limited access and participation to women. Each morning, Ángeles faces a day that is based on the tasks to be done for her children or for her husband. When she first steps out into the city streets she transforms into a skillful navigator. Upon leaving her house she sheds the protection of the marital home and yet is still able to dominate the external environment to complete her errands. However, one day in particular is different from others since she is to meet with her lover. The encounter with her lover in a public space will reveal to Ángeles the true nature of the city as labyrinth. Her navigational skills fall short when facing her lover in the 'masculine' space of the business office. This is a highly revered and protected space that proves to be off limits to Ángeles when she wishes to access it by performing her role as lover.

Ángeles adopts a bold and almost reckless attitude toward her role as lover. Without reservations she incorporates extramarital activities into her domestic responsibilities. As she runs errands she will select and purchase condoms as if she were choosing a food item for the family's meal, "¡Los condones! Me voy a amarrar un hilito para que no se me vayan a olvidar...Tendré que pasar rápidito a Sanborns; hay mejor surtido. Los del súper son muy furris; les falta imaginación, colorido, sabor" (12). This gesture subverts her role as dutiful housewife and adds a comical note to a serious matter. Ángeles is disillusioned

with her domestic life because it has become devoid of meaning, as she lacks authority and autonomy. Unlike Oshinica who questions the imposed domestic identity and abandons it when it becomes oppressive, Ángeles is not able to take on this difficult examination. Instead, she embraces humor as a mechanism to cope with her domestic life and with her extramarital activities. By making light of the situation she is able to evade the identity of Ángeles the housewife and take on the persona of Ángeles the lover, which is based on skillfully performing the feminine.

Ángeles moves confidently throughout the city by negotiating her feminine presence. Rather than shy away from her sexual identity she exhibits it cautiously. She adorns her body with colorful clothing yet masks her identity with protective sunglasses that serve as a barrier to the intrusive gaze. She purposely attracts male attention in order to control it. In this manner she performs the role of the skillful seductress. Yet, she also sets limits to the gaze and to potential interaction by not allowing eye contact. Ángeles recognizes the strong sexual undertone of the city and demonstrates a risqué attitude by playfully challenging this aspect of the city. As an unaccompanied woman in the public space, she is vulnerable to sexual objectification, yet she is literally quite capable of holding her ground. The following scene is suggestive of an urban environment that is primal and animalistic: "Ángeles sale protegida tras sus enormes anteojos oscuros...Camina de prisa, dejando tras de sí una estela de perfume ácido y penetrante, de hierba fermentada...En la calle de Amado Nervo, un automovilista, a pesar de tener el siga, no avanza; la mira con insistencia" (19).

While Ángeles is very comfortable with running her errands during the day, she does recognize that the city takes on a different dimension at night. She knows very well that navigating the city alone at night time is particularly tricky. However, Ángeles falsely believes she understands the spatial politics of the city. Thus, she is not afraid or intimidated by the implications of the night, as she has developed effective strategies that give her the confidence to pay a visit to her lover at his office in the evening. However, when she transgresses the closely guarded boundaries of her lover's work place, Ángeles confronts the hierarchical gender nature of this environment.

The risky visit to her lover's office involves an elaborate logistical approach to a complex spatial situation. As a married, unaccompanied woman and non-employee, Ángeles faces the difficult task of entering

an accounting firm outside business hours to encounter employees who are working late into the night due to an audit. The accounting firm represents a masculine space par excellence, while the evening audit heightens the seriousness of the business setting. Once in her lover's office, Ángeles becomes involved in a tug of war with her lover, as her attempt to carry out a surprise romantic encounter is rejected by her lover who is resolved in maintaining a serious business environment. He 'performs' his role of the busy executive and disregards her visit. Ángeles's presence threatens the integrity and respectability of his workplace and he succeeds in denying her wish of displaying their love affair in an inappropriate space. The final humiliation for Ángeles is being forced to leave through the emergency exit so as not to be seen by his wife who is about to enter through the main entrance.

Prior to this encounter, Ángeles was guided by the false impression that her femininity was an effective mechanism that enabled her to move throughout the urban labyrinth regardless of time of day or type of public space. She derived great pleasure from the attention she received when displaying a coquet image, yet knew to be careful in concealing her respectable identity. While she had been encouraged to perform the role of seductress in restaurants, city streets, hotel rooms, and other public spaces, she has now been denied this role in her lover's place of business. She has been taught a lesson on the ways of the city. The role of lover does not grant her any power with which to negotiate her presence in the masculine space of the business setting. It has been made clear to Ángeles that she cannot take the initiative to enter 'his' space as she pleases, nor can she gain entry through flirtation or other seductive gestures. Essentially, Ángeles as lover must abide by the social map drafted by her lover and which indicates the spaces that are accessible or restricted.

This disastrous ending is completely contrary to the daytime scenario. During the day Ángeles finds the city to be easily navigable as she carries out her domestic related errands. With a firm and confident stride she covers many streets, takes cabs and enters public spaces such as the supermarket, the department store Sanborns, and her son's school. However, the city does present some challenges at night, specifically when she attempts to enter her lover's office. In this space and time, Ángeles is reminded of the ground rules that dictate her roles as housewife and as lover. The city at night is no place for the unaccompanied housewife. However, when Ángeles skillfully performs the role

of lover, the city becomes more receptive to her presence. The conflict arises when Ángeles boldly takes her performance to her lover's work place. As the guardian of this respectable 'masculine' space, he rejects her presence and shows her the true master of the extramarital domain by putting her back in her place. As a result, Ángeles will give up her role as lover and conform to her life as housewife. This mark of identity will inform the way she occupies city spaces and she will again face an unfulfilled existence in both the domestic and public spaces. Unlike Oshinica who sees the city as a resourceful environment that allows her to move beyond the domestic role, Ángeles's relationship to the urban environment is defined specifically by her role of housewife. She looks to the city to achieve her domestic tasks and is quite skillful in this regard. Yet, Ángeles is only partially utilizing the city's resources, and she does so to fulfill the needs of others.

Evading the Labyrinth and Denying Female Agency

In Mónica de Neymet's *Las horas vivas*, the city environment is decisive in shaping the women's relationship to the domestic space. The novel presents a diverse group of women who live in the same middle class apartment building and who employ the obligatory maid. For some women, city life has granted them the opportunity to reconfigure the middle class home and its notions of femininity and the home. The woman is now the breadwinner and exercises authority over the others who live in this space, or she undomesticates it by doing away with the hierarchical structure of the familial and marital paradigm. The latter is the home environment for the main protagonist Matilde, a young economically independent, unmarried woman, who shares the apartment with her maid, María Diosdado, a shy and anxious young mother who is a recent newcomer to Mexico City. However, Maltilde's alternative domestic space fails to bridge the gap between the private and public spaces and she is not able to experience an enriched and fulfilling life in contemporary Mexico City. Instead, the apartment becomes a protective shelter in which to find comfort and isolation from an intimidating urban environment. Matilde's anxiety is the result of not having a social map with which to read the city and her place in it.

Unlike Oshinica and Ángeles who navigate the city, Matilde is an awkward presence in the urban space. She has a strong aversion toward the external environment and is crippled by this phobia,

which is an extreme version of Massey's theory about the feeling of not belonging in the public space. Her fear may be a consequence of the void left by the death of her parents; however, the details of her family life are unknown to the reader. Matilde shows no emotional connection to the family home. The only reference to her past is the pink coverlet from her childhood that she uses as a security blanket. By sleeping with this childhood remnant, Matilde demonstrates a longing and need to regress to her past, to a time and space where she felt safe and protected. It is evident that Matilde's traumatic experience has impacted her adult identity.

It is also important to note that the pink coverlet is the only gender identifier. While Matilde clearly recognizes the gender signifiers of the women who live in the apartment building, she chooses to ignore her own gender identity. She is acutely aware of the beautifying measures used by her neighbors to cope with the issues they face as women. Such is the situation of the middle-aged career woman who is anxious about her age and fading beauty in light of having married a young aspiring actor. Similarly, the quiet and withdrawn young woman who makes a living as a call girl, hides behind her beauty so as not to see the damaging effect of selling her body. Matilde knows that these women give in to the beautifying myth because it allows them to conceal their despairing realities.

Matilde, on the other hand, seeks to avoid her gender identity and to be invisible to others to deter any social contact and to be present only as an observer of others' lives. In the following description, Matilde explains her vulnerabilities in which as an outsider, she occupies such a small and insignificant presence that she goes unnoticed:

> Vuelve a mí esa sensación de estar fuera de la escena, mirando a las cosas desde una ventana. La ventana es la de mi cuarto de niña. [...] Yo no tengo rostro al que los demás puedan mirar: soy el hueco de la ventana. Puedo poner atención y observar lo que pasa, y oír lo que hablan los demás. Pero no me ven. Vuelve la sensación angustiosa de que es peligroso vivir allí en las calles, mostrando un cuerpo y unas facciones [. . .]. (25)

Matilde will constantly refer to the window motif, which serves as a protective looking glass through which she safely observes others, yet

is not seen by them. It is clear in this passage that she struggles with her anxiety about the dangers of displaying the gendered body when out in the city streets.

Matilde's need to avoid social contact and the implications of her presence in the city leads her to take on a tedious thesis project that serves the purpose of evasion. For the past two years, Matilde has been working on a Spanish translation of a nun's collection of letters written in the fourth or sixth century. This project allows her to evade reality and life in contemporary Mexico City, as she is transported to a distant past where she loses herself in the life of this medieval nun. At times, Matilde detects the moment when she slips into this mysterious persona, blurring the boundaries of both realities, as described in the following passage, "Estoy inquieta en este inhóspito enero. ¿La soledad? Una isla helada en la que la monja está sola, vestida de blanco. Pero no, soy yo a la que el frío paraliza y encoge. La monja no está sola" (31). Matilde draws a parallel between the nun's life of solitude and her own self-exile from contemporary life in Mexico City. She easily identifies with the nun and finds comfort in her letters. It is telling that Matilde becomes attached to this woman whose vow of celibacy identifies her as an asexual being. Again, Matilde's avoidance of a gendered or sexual identity is manifested through her identification with this nun. Ardener's social map would prove to be a valuable resource for her, as it would provide her with the codes for guiding her own behavior and that of others, thus being able to integrate herself in city life. Instead, Matilde allows herself to become consumed by her thesis project as a way to avoid life beyond her apartment.

Matilde withdraws from the city because she fears it and lacks the skills to face an intimidating environment. Indeed, the trauma of losing her parents has also severed her confidence in life beyond the domestic space. Without this foundation, Matilde is unable to decipher the various mechanisms at work or the nonverbal language of other city dwellers. She knows she does not belong in this urban jungle where she is vulnerable. Matilde expresses this alienation in the following passage:

> Temo, cuando estoy allá fuera, perdida en ese seco torbellino de ruidos, no saber leer la clave de las voces, de las señas, como no descubro, porque no estoy en el secreto, los insultos lanzados por los claxons de los coches. Extraña en

> la calle, en mi propia ciudad, no reconozco los refugios, los contactos, pero ¿los demás los conocen? (81)

Matilde acknowledges the peculiarity of her situation and senses that there is a missing link that would have provided her with the ground rules to guide her behavior, as explained by anthropologist Shirley Ardener. Therefore the female protagonist lacks the skills to carry out a normal urban life. She manages by living on the periphery, by looking down at the city through her window and avoiding direct contact with others.

This deficiency in survival strategies has been fostered by her complete attachment to an undomesticated private space. To avoid stressful urban situations Matilde becomes a recluse in her protective apartment. She is most at ease alone at home where she has created an alternative domestic environment, as there is no gender or familial hierarchy represented by a husband or father figure. Rather, she creates a soothing atmosphere based on classical music, academic books and her translation project. However, by enclosing herself in her "isla departamento," (9) or "departamento de cristal," (40) Matilde is demonstrating behavior symptomatic of a person suffering from the fear of open spaces. By giving into her fear she is denying herself agency and participation in city life. She is living in a metaphysical dead space where gender and contemporary cultural references are nonexistent. Matilde is unable and unwilling to leave the sanctuary of her home.

However, Matilde's attempts to shun city life are gradually challenged by María, her maid, who serves as a connector space to the outside world. María is instrumental in bringing about a change in Matilde's hermit-like state. María engages Matilde in life beyond her apartment through conversation about her new neighbors. As she goes about her chores, María subtlely incorporates the exterior into Matilde's secluded life, as described in this passage, "Entonces habían aparecido los extraños, los invasores que ya entraban con la avanzada de los comentarios de María, que puntual con el jugo de naranja, el pan tostado y el café, me preguntaba: Ahora en la mañana llegaron los vecinos. ¿Los oyó?" (17). In this interaction Matilde takes on a passive role while María is the active story teller who is timidly bringing Matilde out of her indifference and self-exile. Surprisingly, Matilde responds well to María's stories and begins to listen attentively to the maid's narration and to the others who live in the building.

Indeed, in the brief time that María worked as a maid, Matilde's reclusive attitude was challenged by her presence in the apartment. María was effective in sparking Matilde's interest in the building's activities, and consequently, was able to detach Matilde's grip on the thesis project that had become her reason for self-exile. While Matilde's experience with this connector space does not reach its full actualization, as is the case with Oshinica who makes drastic changes with her lifestyle, there is a positive result. As Matilde begins to actively observe the lives of the women in the apartment building, she learns of the many ways women inhabit Mexico City, whether the woman is the middle class 'patrona' or the humble woman who serves her. This interest in the activities immediately outside her apartment door represents a step closer to the contemporary life of a chaotic urban environment she had been avoiding. Even though she is not ready to actively take part in city life, Matilde has made a significant break from the phobia that has led her to a sheltered existence. A telling scene near the end of the novel is when Matilde buys a notebook in which to write down her observations. These observations will constitute Matilde's first novel and represent an effort to bridge her private space to the public spaces of Mexico City. As the novel closes, the reader is assured that Matilde will now move closer to city life and possibly learn to become part of it.

Conclusions

The women in these novels represent the different ways of experiencing life in contemporary Mexico City. Gender and social class mark their use of domestic and public spaces. The spatial theories of 'social maps' and 'ground rules,' elaborated by anthropologist Shirley Ardener, highlight how spatial politics informs the domestic and city spaces these women inhabit. According to Ardener, spaces are configured to reinforce hierarchical relationships. While the domestic realm has been constructed to house the feminine, the female protagonists do not feel 'at home' here, as they must contend with gender and class power struggles. The home, then, may be experienced as a safe or oppressive environment. For women like María, who works as a maid, the middle class home in the city is indeed a sanctuary from an abusive marital relationship found in some homes of rural Mexico. For Matilde and other women unskilled at navigating the city, the domestic space represents shelter from the objectification

and harassment of an intimidating and chaotic urban environment. On the other hand, some women view the city as a liberating space. For the newly divorced Oshinica, the urban environment is the best setting to ensure her survival as a single working parent. Her success in the city depends on her ability to maximize the resources not easily accessible to women. An effective strategy for Oshinica is identifying those connector spaces that allow her to move beyond the domestic. Ángeles looks to the city to carry out the necessary tasks as dictated by her domestic role, but she also looks to it to perform her role of lover. However, when she fails to follow the ground rules, she is firmly reminded of her place and role as housewife. She is also schooled in the urban spatial politics. The 'masculine' spaces of the city will not be undermined, nor its integrity threatened.

Regardless of the various ways each female protagonist relates to the city, this space is not neutral terrain. On the contrary, it has been configured by gender, social and cultural ideologies. This environment acts upon its inhabitants, and is also acted upon by them. Through socialization male agency is encouraged and reinforced in city spaces. Male social and physical dominance is displayed as part of the ground rules that configure this environment. Consequently, some women react to this 'performance' and modify their behavior to assume a subaltern role in the city. They succumb to the obstacles that discourage their active participation as citizens of this megalopolis. As a result, they either become entrapped in the labyrinth or choose to avoid exposure to the city as they are unable to leave the familiarity of the domestic paradigm. For these women, the gendered hierarchical environment undermines female agency and reinforces the private-public paradigm. However, other women are skillful in reading the spatial politics of the city and in identifying and creating connector spaces, which facilitate movement from the domestic realm to the urban space. Arming themselves with these strategies, they are able to maneuver around cultural mechanisms or turn them into useful resources. These women succeed in negotiating their presence in the city and mark the feminine onto the urban landscape, thus gaining some ground in the tug of war that is characteristic of contemporary Mexico City.

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Una conversación con Ana Rossetti

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Ana Rossetti, una de las voces más importantes de la literatura española contemporánea, es una escritora prolífica que domina varios géneros literarios, tales como la poesía, la ficción, e incluso la literatura juvenil. Rossetti nació en San Fernando, Cádiz, en 1950. En 1980 ganó el premio de poesía Gules por su poemario *Los devaneos de Erato* publicado ese mismo año. Asimismo, obtuvo el prestigioso premio de poesía Rey Juan Carlos con su libro *Devocionario* en 1986. En *La Ordenación* se reúne su poesía desde 1974 al 2004 y en *Recuento* se compilan la totalidad de sus cuentos. Ha escrito novelas, entre otras, la famosa *Plumas de España*, publicada en 1988.

En la primavera del 2006, el Departamento de Español y Portugués tuvo el gran placer de recibir a Rossetti, quien generosamente enseñó dos clases de escritura creativa sobre cómo escribir ficción, una para estudiantes subgraduados y otra para graduados. Además, durante su estancia, el departamento de español y portugués organizó un concurso de cuento creativo ofreciendo dos premios, tanto para estudiantes subgraduados como para graduados. Ana Rossetti honró al concurso siendo miembro del jurado.

El 19 de mayo Rossetti nos concedió amablemente una entrevista en la cual hablamos sobre una gran variedad de temas, empezando por sus primeros recuerdos como escritora y terminando con los proyectos que le gustaría desarrollar en el futuro. Hablamos sobre el proceso de la creación artística y las posibles definiciones de la poesía. Nos comentó también sobre su experiencia de enseñar el arte de escribir ficción, tanto aquí en la UCLA como en otras universidades donde ha impartido clases similares. Además, compartió con nosotras las influencias artísticas que ha recibido a través de los años, y su opinión sobre la compleja relación que existe entre el/la lector/a y el/la escritor/a.

Mester: ¿Desde qué edad empezó a escribir? ¿Recuerda cuándo o por qué empezó a escribir su primer poema o cuento?

Ana Rossetti: No recuerdo cuándo empecé a escribir, pero sí mi entrada en el mundo literario, quiero decir, cuando mi escritura tuvo presencia para los demás. Fue a los ocho años, bueno, no sé bien si fue a los siete o a los ocho, pero alrededor de esta edad, y se me ocurrió hacer una obra de teatro. Y no se me ocurrió simplemente escribirla, sino que—no sé de qué manera—le comí la cabeza a mis compañeras para que se aprendieran los papeles y a no sé quiénes para que nos dejara el escenario del colegio y que vinieran todas las clases a vernos. Y digo que "no sé cómo" porque cuando era pequeña en el colegio pasé por una niña rara. No era muy abierta, no tenía amigas y me tenía que esforzar por parecerme a las otras. Por eso, no sé cómo planteé la cuestión para que, además de aceptarme como autora, consintieran que yo repartiera los papeles y dirigiera el cotarro. Me encargué también de traer de mi casa toda la ropa para los personajes. Debió salir bien la cosa porque la experiencia no resultó en absoluto negativa. Seguí haciendo teatro y escribiendo, señal de que no ocurrió nada traumático.

Mucho antes de atreverme a eso, yo debería haber escrito bastante. Uno de mis juegos favoritos consistía en dividir una pizarra con mi hermana para escribir palabras con las mismas consonantes a ver quién sabía más. Esto le aburría enormemente a mi hermana que prefería jugar a las casitas, lo que motivaba continuas peleas, aunque al final, como hermana mayor, yo imponía mi voluntad.

M: ¿Cómo cree que ha cambiado su voz poética a través de los años? ¿Y como escritora de prosa, cómo ha cambiado su visión y estilo?

AR: También cambian los años. No me refiero a la edad, que también cambia, sino a la Historia. Por ejemplo, la última cosa que he escrito es con relación a los asesinatos de las mujeres en Ciudad Juárez. Cierto que siempre ha habido problemas e injusticias en el mundo, pero a veces hay otras preocupaciones, o momentos personales que ocupan el primer plano de la creación literaria. En estos últimos años, ha ocurrido la sobrecogedora destrucción de Bagdad. Yo he estado comprometida en la protesta contra esta guerra participando activa-

mente en plataformas y manifestaciones. Sin embargo, fui incapaz de escribir una sola línea sobre eso. Fue más tarde, cuando me pidieron un artículo para una revista de arquitectura—sobre arquitectura, por supuesto—cuando tomó forma en mí el sentimiento de la profanación de una ciudad y la devastación de la geografía de la memoria. Naturalmente, cuando hablo de escritura me refiero a después de *Los devaneos de Erato*, es decir, cuando tengo conciencia de que el escribir va unido con el publicar. Los poemas de *Los devaneos de Erato* no fueron escritos para ser publicados. Eran cartas.

M: ¿Y entonces por qué los publicó?

AR: Por necesidad financiera. Pero esto es otra historia. Mis hermanos y yo vivimos una situación muy particular. Yo, la mayor de cuatro hermanos, tenía quince años y el pequeño siete, cuando empezamos a vivir en la casa al lado de la de mis padres. A partir de entonces se desarrolló un estilo de vida especial que nos llevó a inventar un lenguaje propio. Para mí, establecer una intimidad con alguien significa crear unos códigos de comunicación intransferibles. No atañe sólo a las palabras, sino a objetos, imágenes, melodías: todos son símbolos, todo es un emblema....Esta manera de vivir atraía a una serie de jóvenes que encontraba más divertido ir a nuestra casa que pasear por la calle principal de San Fernando. Entre nosotros nos comunicábamos mediante luces desde las azoteas, flores y notas. Pero estas notas participaban también del lenguaje poético que utilizábamos en todas nuestras acciones. Nunca escribíamos una nota tal como se entiende una nota normal, para eso teníamos el teléfono. Nuestro lenguaje nunca era denotativo, era siempre connotativo, metafórico, pleno de significados que sólo para nosotros tenían sentido.

Realmente yo no pensaba en ser escritora, a lo que me estaba dedicando era teatro pero no por nada—la verdad es que escribía lo que representábamos—sino que no lo consideraba como fin. Tampoco sabía por dónde se empezaba para dedicarse a eso. Pero, en unas navidades, el teatro donde estaba trabajando se incendió. Me quedé sin trabajo y sin posibilidad para encontrar otro enseguida, porque era una época muy mala. Los teatros estaban funcionando con los espectáculos que se habían estrenado para la navidad y no se empezarían a montar otros hasta unas semanas antes de Pascua. Entonces en una revista vi un concurso de poesía. Pedían pocos versos, creo que

ochocientos, o sea poco. Yo tenía al menos ochocientos versos decentes, aunque tuve que llamar a mucha gente para que me enviaran los que yo les había mandado. Traté de estructurar todo lo que recibí en cuanto a tema, forma y tono para que tuviera un poco de coherencia. Así nació *Los devaneos de erato*. Aunque tiene una primera lectura que es comprensible para todo el mundo, existe otro mensaje que siempre permanecerá secreto, hagan los análisis que hagan. Pero esa es la grandeza del lenguaje poético.

M: Díganos una cosa, en el momento que está escribiendo la poesía, ¿piensa en la reacción que el lector puede tener o sólo en las sensaciones, emociones, e imágenes que quiere transmitir?

AR: Yo no pienso en el lector. En el momento que realmente está creando, no sólo escribiendo, sino creando, uno se entrega al propio proceso y es el texto el que te pide, el que se te rebela, el que se te revela. A veces me levanto de la cama durante la noche y enciendo la computadora sólo para cambiar una palabra. Una sola palabra puede significar un mundo.

M: ¿Cómo definiría Ud. el papel de la poesía dentro de la literatura hoy en día?

AR: Mira, es que la gente se cree que la poesía es otra cosa. La poesía es más común de lo que uno piensa. La poesía no es sólo lo que está en los libros canónicos. La poesía puede estar en una consigna o en una pintada en la pared. Y algunos de los textos que cantan los cantantes también son poesía. Está en muchos sitios. El error es creer que sólo está en lo que te mandan estudiar porque no te enseñan a descubrirla con tu propia receptividad, y no te atreves a fiarte de tu criterio.

Una vez, yo estaba en un colegio dando un curso de verano y de pronto veo una pintada en el patio del recreo. Era un poema fantástico. Yo diría que unos versos estaban mal encajados pero tenían fácil arreglo. Era un poema muy original y con mucha fuerza. Entonces, llamé a un profesor del instituto y le dije: "Oye, ven para acá. ¡Aquí tienen un poeta fantástico!" El profesor me miró como si estuviese mal de la cabeza y me dijo, con bastante desprecio, que era la letra de un grupo de rock. ¡Y qué! ¿Por qué tiene que ser incompatible un poema

con el rock, con el heavy metal o con lo que sea? Pero mucha gente prefiere que le digan qué es lo que tienen que admirar.

M: Ya ha respondido a una parte de esta pregunta, pero ¿qué es la poesía para Ud.? ¿Cómo la definiría? ¿Qué significa en su trayectoria personal e intelectual? ¿Y la ficción? ¿Tiene la misma función o representa otra cosa para Ud.?

AR: La poesía puede tener muchas definiciones según de qué manera la determina cada época, pero yo diría que simplemente la poesía es lo que, de pronto, te da una visión de la realidad distinta y te hace ver las cosas de una manera diferente. Anoche, no recuerdo lo que estaba leyendo cuando por una extraña asociación se me ocurrió esta idea: que la muerte no es libre. Hay personas que obligan a la muerte a ejercer su oficio. Todos los asesinos, todos los gobernantes, toda esa gente está forzando a la muerte para que actúe. Este texto que me indujo a reflexionar sobre la muerte en ese sentido, es poesía, pues aunque yo todavía no lo haya resuelto como poema, yo lo he reelaborado en mi interior hasta concebir algo completamente ajeno a la idea previa que tuviera de ello. También, la poesía puede originarse de una sensación. Una sensación de extrañamiento que de repente te hace dar un vuelco a la realidad y ya te es imposible volverla a considerar como antes. Aunque, claro, estoy hablando de los efectos de la poesía, no de la poesía. Insisto en que para mí la poesía no es sólo la escrita.

Tengo otra definición que se puede aplicar a una novela o a una película. Cuando puedes resumir una novela y transmitir su esencia sin que se tenga que leer, puede ser una buena novela, pero no es poesía. Pero cuando hay que leer la novela para saber en qué consiste porque lo importante no es de lo que trata, sino cómo se trata, es poesía. La poesía no se explica. La poesía, es. Cuanto más indisoluble sea la forma con el fondo, más se acercará al hecho poético.

M: Se puede decir que una gran parte de su poesía está dominada por un cierto sensualismo y tal vez hasta un cierto erotismo. ¿De dónde viene este sensualismo y por qué se repite tanto en su poesía? ¿Piensa que este sensualismo define su poesía y permanecerá a lo largo de su carrera poética?

AR: Es verdad en una parte de mi obra, pero no la define por entero. Es perjudicial hacer juicios definitivos sobre una obra que está en proceso, porque se convierte en un prejuicio. Obliga a que las personas se acerquen a una obra esperando algo determinado y que se frustren si no es eso lo que se les ofrece. Por ejemplo, mi libro *Punto umbrío* desconcertó a mucha gente porque no le encontraban el "morbo" que ellos esperaban. Un libro con ese título, firmado por mí, sólo podía tener implicaciones sexuales. Seguro que si mi libro se titulase "Platero y yo," pensarían que trataba de cualquier aberración con el burro. Es por eso que Agatha Christie tenía que firmar con otro nombre si escribía otras cosas que no fueran de crímenes. La mejor manera de leer a alguien es no saber quién es este alguien. Para mí, los libros deberían publicarse todos anónimos para que el texto se defendiera por sí solo. Yo también escribo libros infantiles y lo que aprecio de ese público es que ni saben ni les importa quién escribió los libros. Muchas veces cuando voy a un colegio, si les divierte el cuento que les conté, enseguida me atribuyen todos los demás cuentos que les han gustado. Aunque sea contradictorio, esa falta del concepto de autoría me hace sentir que lo que escribo es más de verdad.

M: ¿Ud., por acaso, ha escrito un diario en algún momento de su vida? Si escribe un diario, ¿qué representa ese diario para Ud.? ¿Hay alguna relación entre el diario y la poesía que produce, o sea, salen la inspiración o algunas líneas de su poesía directamente del diario?

AR: Me habían dicho que para ser escritora, lo mejor era llevar un diario. Yo procuré escribirlo en varias ocasiones pero me desesperaba. Si empezaba a escribir el diario anotando algo alegre, después me sentía incapaz de cambiar el tono para contar algo desagradable. Sentía entonces que no contaba toda la verdad. Pero incluso, a veces, al hacer la transcripción la realidad se modificaba: no era exactamente así. Eso me contrariaba mucho. Una vez mi madre me dijo que me iba a llevar al ballet. En realidad era a un espectáculo de ballet, pero yo entendí que iba a apuntarme en una academia. Así lo escribí en mi diario completamente entusiasmada. Si esas efusiones en vez de tenerlas con el diario las hubiera tenido con mi madre, se hubiera aclarado la cosa. Después me sentí completamente ridícula por lo que había escrito. Sobre todo porque puse en boca de mi madre: El lunes vas a ir a estudiar ballet, y ya no sabía como deshacer el malentendido.

Yo hubiera querido consignar las cosas como un notario, pero la escritura podía y me llevaba no a consignar sino a interpretar. Más frecuentemente, a malinterpretar. Entonces me desesperé y admití que no podía ser escritora porque no podía contar la verdad en el diario y dejé de escribir el diario. Lo que sí, he hecho anotaciones en algunos momentos de mi vida, no contando los hechos, sino las percepciones, las sensaciones, pensamientos, imágenes que fijo para que no se me escapen...De estas notas, en algún momento determinado, puede surgir un poema, o me sirven para apoyar algún escrito. A veces me tropiezo con ellas y no puedo recordar la situación que las provocó, pero pueden sugerirme nuevas cosas. Otras, me doy cuenta de que no significan nada y las olvido.

M: Actualmente Ud. está dando dos clases de escritura creativa en nuestro departamento en UCLA, una para estudiantes subgraduados y otra para graduados. ¿Es la primera vez que ha dado este tipo de clase? ¿Qué es lo que más le conmueve o le inspira a enseñar tales clases?

AR: Es la primera vez que hago un curso tan largo. Yo he dado muchos cursos de escritura creativa. De poesía jamás, porque nunca he tenido el tiempo que yo estimo necesario. Los que me han ofrecido son de pocas semanas y en ese tiempo para mí es imposible enseñar nada, sobre todo si son principiantes. Pero sí, he dado clases de percepción poética. Saber leer poesía es el primer paso para aprender a escribir. Di unos talleres para extranjeros residentes que dominaban el español pero no la literatura española. Hacerles leer a ellos poemas muy conocidos era como descubrirlos de nuevo, puesto que ellos no leían a los autores, leían puramente la poesía.

Lo que me importa es el lenguaje en la forma que sea y, cuando hablo del lenguaje, no me refiero a la escritura sino a cualquier código de comunicación. Lo que pasa es que no estoy preparada para enseñar otras cosas: sólo escritura, aunque me gustaría dominar las posibilidades digitales, por ejemplo, para poder expresarme de otro modo. Sin embargo, estar en relación con otros creadores me sirve para mi propia creación. Aunque no pueda incorporar su técnica, puedo aprender de otra forma de ver el mundo. También, he colaborado con otros escritores. Eso es estupendo porque te esfuerzas en producir. Si estás sola puedes inventarte mil excusas para no hacer nada, pero

si estás con otras personas no te queda otro remedio. Ahí no vale si estás o no en vena, o si te impone o no la página en blanco. Lo que es cierto es que la escritura llama a la escritura y nada te inspira más que dejar que las palabras sigan su rumbo. Eso es lo que trato en mis clases: quitarles el miedo a escribir. Yo utilizo el material que se origina en clase para nuevas propuestas, con lo cual me baso en los estímulos que el taller me proporciona. Procuro además al leer sus textos, señalarles las posibilidades de ese texto y tratar de orientarles desde lo que ellos quieren decir, no desde la historia que yo quisiera contar. Esa pluralidad de puntos de vista me resulta muy sugestivo, pues no siempre se tiene la oportunidad de disponer de tanta materia prima y asistir al proceso de formación.

M: ¿Ud. cree que es posible enseñar a alguien a ser un/a buen/a escritor/a o poeta, o apenas guía y orienta a los estudiantes a cómo descubrir su propio talento y sus propias voces?

AR: Desde luego, antes que hacerse debe nacerse. Pero hay que hacerse. Todo arte se tiene que aprender y dominar por medio de una práctica. Se puede tener mucha imaginación y muchas cosas que contar, pero hay que saber cómo funciona el lenguaje para potenciar sus experiencias. Después puedes escribir como quieres olvidándote de las reglas, porque ya sabes cómo manejar las herramientas. En verdad se tiene que aprender. Pero además de talento, es importante la vocación. La vocación es la que no te va a hacer desistir. Si te gusta tocar la guitarra, vas a repetir una y otra vez los ejercicios aunque tengas las yemas de los dedos despellejados. Tengo una estudiante que tiene mucho talento y no le gusta escribir. Tiene unas ideas muy claras y las sabe consignar; lo hace inmediatamente, no se despista en el objetivo y da la impresión de que escribe lo que quiere escribir. Esa persona podría escribir muchas cosas, este tipo de novelas de reportaje o cosas así, pero si no le gusta escribir, no se puede hacer nada. Luego hay personas que tienen mucha imaginación pero que no dominan la técnica, ni la sintaxis, pero si tienen vocación, eso no importa, la técnica y la sintaxis se aprende, el vocabulario se adquiere. Lo que nunca se puede aprender es el talento, ni la imaginación, ni la creatividad.

M: Se ha dicho de su poesía que "cuestiona la posibilidad de significados fijos detrás del lenguaje" (Laffollete). ¿Cuál es su opinión

con respecto a la naturaleza doble del lenguaje como verdad y como mentira?

AR: Mira, tengo una suerte porque mi idioma, el español, no tiene demasiados sinónimos y por el contrario, la mayoría de las palabras que significan muchas cosas. Esto permite jugar con los dobles y triples sentidos. Lo siento por los traductores de mi obra. La realidad también es múltiple y no la percibimos todos del mismo modo. Cada cual tiene un recuerdo, cada cual una experiencia distinta de una misma cosa que determinan una significación propia para cada cual. Una palabra tiene infinitas posibilidades, y cuando se está creando no podemos abarcar ni la mitad de lo que puede suscitar en otras mentes con otras referencias personales y otros códigos culturales. Voy a poner un ejemplo. En un ejercicio para mi alumnado extranjero, utilicé una rima de Bécquer: "Por una mirada, un mundo / por una sonrisa, un cielo; por un beso...yo no sé/ qué te diera por un beso." Los estudiantes empezaron a trabajar y miren las conclusiones que se dieron en una sola clase. Un estudiante se puso blanco, blanco, y contó que se había acordado del momento cuando recibió un mensaje que su madre estaba muy grave. Tenía muy mala relación con ella, y de hecho vivía en España por ese motivo. Tomó el avión y cuando llegó a Alemania, la madre ya estaba en coma irreversible. Para él, este poema reflejaba esa situación en que fue consciente de que nunca se reconciliaría con su madre. Evidentemente, eso no es lo que querría decir Bécquer. Pero no se trata de Bécquer, sino de lo que dice el poema y el poema *también* puede decir eso. Sin embargo, a otra alumna, el poema le produjo regocijo. Ella, como extranjera, debía acudir continuamente a la policía. Detrás de la ventanilla siempre estaba la misma funcionaria que la recibía con muy malos modales y casi ni le dirigía la mirada cuando le presentaba los papeles, y se los devolvía gruñéndole que estaban mal o que faltaba cualquier cosa. Mi estudiante pensó en plastificar el poema y alargárselo junto con los documentos por si así se ablandaba. Y, por mi parte, escogí este poema porque cuando estaba embarazada y el bebé se movía, me venía al pensamiento casi instantáneamente. El mismo poema sirve para la muerte, para el nacimiento o ante un conflicto con la residencia.

Nadie puede meterse en la mente de un poeta, pero a partir del poema uno puede sentirlo como quiera. Pero no se puede decir que esto es lo que estaba pensando el poeta en el momento que estaba

escribiendo y en realidad, ¿qué importa la biografía del poeta? Lo que importa es buscarse una misma en el poema. Es entonces cuando un poema se convierte en poesía, de la misma manera que un jeroglífico descifrado se convierte en mensaje. Entonces, el autor y el lector trabajan juntos para otorgarle sentido al texto. Sin lector, el texto está mudo. El tú, igual que para el amor, es indispensable para la poesía: "¿Qué es poesía?, dices mientras clavas / en mi pupila tu pupila azul. / ¿Qué es poesía?, Y tú me lo preguntas? / Poesía...eres tú." (Bécquer).

M: En la conferencia que Ud. dio en nuestra universidad al comienzo del trimestre, presentada por el Cónsul General de España, Ud. mencionó que lo que le importa más es no parecerse a sí misma cada vez que escribe un poema, un cuento o una novela. ¿Por qué valora esa imposibilidad de clasificarla estilísticamente como Ana Rossetti o, digamos sobre lo que se puede esperar cuando se abre un libro escrito por Ana Rossetti?

AR: No tengo la intención de hacer cosas raras porque sí. Si pruebo otras formas es al servicio de lo que quiero contar. Ahora bien, ¿qué quiero contar? Lo que ya he explorado y de algún modo lo he resuelto, no tengo por qué repetirlo. La artesanía consiste en aprender a hacer bien una cosa y ya reproducirla mil veces sin preocuparse. El arte consiste en que, porque hayas escrito el Quijote, eso no te asegura que ya sólo vas a hacer obras maestras. Por eso es mejor equivocarse que intentar repetirse, porque en la indagación ya está la ganancia.

M: Relacionado con esta pregunta, ¿cómo concibe Ud. el papel del artista hoy en día?

AR: Creo que el papel del artista es tan importante como en cualquier otra sociedad, pero ahora el artista puede tener muchísima más presencia porque cuenta con más soportes, más canales de difusión, el manejo de muchos materiales y el manipularlos de manera insólita. El concepto del arte instantáneo, además, facilita el estar creando continuamente utilizando el tiempo como parte de la obra, pero el poder reproducirlos por ejemplo en Internet, significa hacer que simultáneamente se muestre en todo el mundo, anulando el espacio. Desligar el arte de la permanencia significa otra manera de entender no sólo

el hecho creativo, sino al artista que no busca la inmortalidad sino intervenir en el presente. El valorar una obra sólo por su antigüedad es una superstición, si no significa nada, no subvierte nada, no propone ni revela nada en la actualidad, es un jeroglífico o un ornamento, no un lenguaje. En definitiva, todo arte es inmediato, dure esa inmediatez instantes, como un gesto de Sarah Bernhardt, o siglos como una tragedia de Sófocles.

M: Muchos de los críticos de su obra han notado una fuerte afición hacia la transgresión del género femenino, de los roles entre los sexos, de la sexualidad. ¿Podría Ud. comentar más sobre el papel de la poetisa dentro del panorama literario español contemporáneo y su propia contribución?

AR: Es una carga el que por ser mujer se tenga que escribir como mujer, signifique eso lo que signifique. A ningún hombre se le exige que cumpla con su papel de hombre, sino con su condición de artista. Eso prueba que seguimos siendo la particularidad, la excepción, "la otra cosa" y no se nos deja salir de allí. Un hombre puede escribir desde el punto de vista que elija, sea el de un cartaginés o el de Madame Bovary, pero se considera una traición si una mujer no escribe desde su género y no da testimonio de "sus cosas," como en el siglo XIX, que a las pintoras sólo se les permitía pintar flores. Es más, cuando se nos analiza es siempre desde ese condicionamiento. Por ejemplo, en la mayoría de mis poemas es imposible saber cuál es la voz poética, pero hay algunos que se hacen explícitas citando claramente quién es el hablante. Sin embargo, como en la portada del libro ven *Ana Rossetti*, se llega hasta la aberración de poner como ejemplo de sensibilidad femenina "Las inconfesiones de Gilles de Rais." Aunque no se sepa quién es este depravado sujeto, en el poema se habla claramente de violar y matar a niños, pero lo pasan por alto ofuscados con el tema de que una "mujer" hable de desvirgar a un muchacho. Nos estudian porque somos mujeres, no para discutir sobre una obra. Quiero decir que se nos admira arguyendo lo de "siendo una mujer" como si se fuese un fenómeno de feria para que cualquier cosa resulte más procaz o más morboso. Y el valor de una obra está en cómo se dice lo que se dice, no en quién lo dice, si es que hablamos de literatura y no de ciencias sociales. Si una mujer escribiese hoy Hamlet no tendría ningún valor excepto si lo escribiese de otra manera, pero

entonces se hablaría de trasgresión, lo que equivale a osadía. Pero ese valor lo tendría también si lo escribiese un hombre—hay que ver cuántas versiones hay de Don Juan—no se contemplan las trasgresiones de Moliere respecto a Tirso de Molina, sino las aportaciones. Cuando Goethe escribe "Werther," a pesar de que Diego San Pedro había escrito siglos atrás "Cárcel de Amor," se olvidan de la trasgresión para convertirlo en el paradigma romántico. En una escritora, sin embargo, no cuentan tanto los ingredientes como los trasgredientes, y eso es muy peligroso porque nos mantienen en el margen y así jamás entraremos en el canon.

M: ¿Cuáles autores españoles incluiría Ud. como más influyentes para su pensamiento literario y creación artística?

AR: Hay muchos que me gustan, pero eso no quiere decir que me hayan influído. Suelen decir que soy gongorina y en realidad he leído mucho a Góngora, pero también leo mucho a otros que deberían haberme influido pero que a nadie se le ocurre, porque se cree que los poetas solamente tienen que ser inspirados por otros poetas. Yo creo que algo ha tenido que ver Rosa Chacel con mi poesía, pero nadie se lo plantea. El mundo de Rosa Chacel ha sido muy importante para mí por todas las afinidades que hay—salvando las distancias—con esa niña-adulta que ambas fuimos. Niñas herméticas que no soportábamos ni el mundo infantil ni el mundo adulto. Estas experiencias paralelas se rastrean en la escritura. Por ejemplo, en *Memorias de Leticia Valle* se dice: "...un hilo de llanto corría por un lugar que era como un escondrijo del alma..." y así dicen los versos de mi poema "Santifícame": "debía ser el alma, sí era el alma la congoja aquella que anegaba mi llanto...". En un episodio de la *Estación. Ida y vuelta* se describe al Cristo yacente como el Bello Durmiente. Yo tengo un poema a un joven muerto que se titula "El durmiente." Evito decir que se ha muerto. Sólo lo describo entre las sábanas durmiendo en espera del beso de la resurrección, pero sin saber cómo aparecieron en esas sábanas pasionarias que son las flores que solían esparcir por el sudario del Cristo del Santo Entierro. Sin darme cuenta estaba haciendo la misma operación de Rosa Chacel, ella compara al Cristo en la urna con un Bello Durmiente. Yo estaba comparando al Bello Durmiente con Cristo. Yo no sólo leo poesía, yo leo lo mismo un ensayo que una novela policíaca. Esto último también se me nota, porque me gusta

crear una expectativa que resuelvo, contrariándola al final. Toda esa obsesión de que al poeta solamente le tiene que influir la poesía, es falsa. Influyen todos los lenguajes: el cine, la pintura, el comic, las ciencias... porque en todas partes está la poesía.

M: ¿Cuáles son los escritores y poetas mundiales que más le han influido a través de los años?

AR: Ay, por Dios, podría dar una lista sin parar...y además de gente muy variada. Tengo libros que en un momento me impactaron y ahora no me dicen nada, otros que me costó entrar en ellos y ahora no me explico qué había en ellos de difícil, y otros que puedo estar leyéndolos continuamente y parecen que son distintos libros porque cada vez me dicen una cosa diferente. Yo nunca me atrevería decir "éste es mi libro favorito" categóricamente, sino en esta temporada o en este momento. Sin embargo, tengo unas recurrencias bastante curiosas; por ejemplo, yo no sé por qué pero termino leyendo *Barrio de Maravillas,* una vez al año por lo menos—aunque creo sinceramente que prefiero *Memorias de Leticia Valle* o *Desde el amanecer*...—no sé por qué razón, pero siempre encuentro algún motivo para agarrar el libro. Bueno, yo vivo en el Barrio de Maravillas y a lo mejor es una forma de compartir algo con esa mujer extraordinaria. Me ha fascinado desde antes de saber quién era. Me explico. Mi abuela tenía encuadernada la revista "La esfera" del año 1916. Me gustaba mucho ojearla. Era una revista bastante completa, porque incluía dibujos, pintura, fotografía, cuentos, poemas...y entrevistas de El Caballero Audaz a personalidades como Galdós, Emilia Pardo Bazán, Margarita Xirgu, el maestro Serrano...unas personas que me producían bastante emoción al verlas retratadas. Y de pronto, hay una entrevista a una señora que se llama Melchora y que regenta una Escuela de hogar. El Caballero Audaz interroga a una alumna que se llama Rosa Chacel y que le confiesa que está harta, que no le gusta ese colegio y que se va a "liar la manta a la cabeza"—esa expresión me llamó mucho la atención—porque lo que ella quería era estudiar Arte. A mí me impresionaba que se expresara de ese modo porque, ¿qué iba a pasar en su casa cuando sus padres leyeran eso? La niña de la entrevista me causó mucha más sensación que cualquiera de los otros famosos personajes. Cuando me enteré que había una escritora que se llamaba Rosa Chacel, pensé en si no sería aquella niña, pero en la contraportada decía que había nacido

en Valladolid y la descarté aunque encontré muchos de sus personajes parecidos a esa criatura indomable. Sea como fuere, esta Rosa Chacel escritora me subyugó tanto como la Rosa Chacel colegiala. Sólo más tarde supe que de pequeña se había trasladado a Madrid, al Barrio de Maravillas y que, por tanto, eran la misma persona.

M: ¿Qué o quién ha sido una influencia en su escritura (específicamente la poesía)? Por ejemplo, los poetas del Siglo de Oro, Juan Boscán y Garcilaso de la Vega, querían emular la poesía de Petrarca. ¿Puede Ud. atribuír la manera en que escribe a una persona o un evento específico?

AR: Lo que sí que puedo decir es porqué he escrito muchas cosas y es porque se me ha incitado a hacerlo. Por ejemplo, yo nunca había escrito un cuento hasta que Laura Freixas me encargó un cuento y erótico además. Entonces pensé que no debía desaprovechar esa ocasión de saber si era capaz. Muchas cosas me han salido en mi vida porque alguien me ha lanzado allí...y me ha animado con su confianza. Escribí el libretto de opera porque me lo propuso el compositor Manuel Balboa, y he escrito cuentos infantiles porque se empeñó Juan Cruz, responsable de Alfaguara, que yo debía escribir una colección para un público de seis años. Con la novela policíaca, lo mismo: fue una propuesta de Rosa María Pereda. Muchas cosas me han venido sin que yo las buscara y las he recibido con mucha ilusión pero también con gran responsabilidad, porque si se han arriesgado a encargarme algo, es porque han creído en mi trabajo. He colaborado mucho con cantantes, fotógrafos, pintores e ilustradores. Con estos últimos tengo una forma de trabajar muy especial. A veces me muestran el material y yo lo ordeno de manera que siga un hilo narrativo. Debe ser que cuando yo era niña, tenía muchos libros ilustrados en todos los idiomas imaginables. Yo los miraba continuamente hasta que los dibujos me hablaban y entonces yo podía "leer" la historia.

M: ¿Existe una obra, un cuento, un poema o una novela de todas sus obras publicadas hasta ahora que Ud. consideraría su mejor autorretrato?

AR: Es que yo no sé cuál sería mi mejor autorretrato aunque en todas cosas mías hay algo de mí, claro, pero de cómo yo era en ese

momento preciso. Primero, porque los acontecimientos cambian, después porque yo no soy la misma que he sido en los ochenta, o los noventa. Existe la transformación, la toma de conciencia, los retos que debes superar. He estado varias veces a punto de morir y aunque no sé para qué destino se me está preservando, no tengo más remedio que considerar la vida como un regalo muy frágil y esto no es una frase hecha, sino una constatación. También me he dado cuenta de que si en algunas de esas veces hubiera llegado a morir, mi muerte hubiera sido lo más trivial del mundo. Mis últimos pensamientos no hubieran tenido nada de solemnidad, de reflexión profunda ni de poesía. Por eso sé que a partir de entonces va a ser muy difícil que no separe la muerte como motivo literario del hecho de morirse. Y es que las experiencias que no te obligan a plantearte tu vida o la visión de las cosas de otro modo, no son experiencias, son experimentos.

M: ¿Cuáles son los proyectos que pretende desarrollar en cuanto a la literatura y la poesía en el futuro? ¿Está trabajando en algún proyecto específico actualmente?

AR: Me parece que tengo proyecto para rato con las instrucciones de Yoko Ono. Son álbumes que realizo con el ilustrador Jorge Artajo. Mi manera de trabajar con Artajo se basa en interrelacionar ambos trabajos de forma que el texto y los dibujos se apoyan recíprocamente y no importa de quién ha sido la idea inicial. De momento sólo hemos publicado uno y tenemos otro entregado a la editorial, pero hay hechos varios. Las instrucciones de Yoko Ono son un motivo constante de inspiración. El arte conceptual se basa en la premisa becqueriana "Poesía eres tú," pues pretende estimular para que el receptor indague en su imaginación y proponga sus propias conclusiones. Pues bien, nuestras conclusiones han dado origen a estos álbumes. De los últimos que hemos hecho uno parte de la instrucción: "Pinta un mapa para perderte" y está dedicado a los refugiados que no viven en sus territorios; el otro que habla del poder que tiene nuestra mente para crear realidades termina con la instrucción: "Imagina la paz."

The Dehumanization of the Feminine Figure in Bécquer's *Rimas*

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Gustavo Adolfo Bécquer's *Rimas*, famous for their exuberant expression of new love and the agonizing laments over its loss, have traditionally been understood within the context of his tragic biography. Throughout *Rimas*, Bécquer speaks to and about a woman, or women, whom critics have attempted to identify as representations of real women in his life. The desire to create a biographical link between the female figure in the poems and a real woman has allowed critics to qualify his representation of women as a reflection of his personal life, instead of a literary creation. As Susan Kirkpatrick notes in *Las Románticas: Women Writers and Subjectivity in Spain, 1835–1850*, Romantic literature, such as *Rimas*, "encourages the reader to confuse the writer as a person with the text-centered subject of writing or fiction—the lyrical 'I' or the protagonist" (12). The Romantic lyrical voice, therefore, becomes conflated with the voice of the author as an individual; thereby allowing for an interpretation that stems from the personal, and not the literary, elements of the text. In addition, the lack of details about Bécquer's life and the uncertainty regarding the chronology of *Rimas* contribute to the desire to somehow "unlock" the mysterious code of the poems by identifying the female figure. In his essay "Poesía...eres tú, or the Construction of Bécquer and the Sign of Woman," James Mandrell points to the fallacy in this critical focus: "scholars and critics have asked the wrong questions of Bécquer and his poetry, and have literally sought to determine the identity of the 'tú' of 'Poesía...eres tú' without carefully considering the various implications of the texts they are discussing." For Mandrell, these implications include "furthering the hegemony of patriarchal ideologies" through the traditional discussion of the woman in Bécquer's texts (55). Therefore, both Bécquer's *Rimas* and the majority of the texts pertaining to his poetry are implied in

the creation and maintenance of a patriarchal ideological system. A contemporary reading of these texts must remove itself from a biographical understanding and question the sexist ideology that the poems simultaneously create and reflect.

Mandrell concludes his article by stating that "we must begin to read Bécquer in a much more complex manner, not only as the author of the divinely spiritual *Rimas,* but as someone whose life and work have become part of a hegemonic cultural discourse that reformulates and restates its aims in almost every new discussion" (71). While a complete re-reading of Bécquer's texts would be impossible within the confines of this article, I propose a reading of a selection of Bécquer's poems that challenges their traditional criticism and confronts the representation of women as a tool for creating and maintaining masculine ideologies. While women are represented in a variety of ways throughout *Rimas,* I will focus on what I see as the dehumanization of the female figure in several of the poems. Drawing on feminist theory, specifically the work of Luce Irigaray and Susan Kirkpatrick, I will attempt to demonstrate how Bécquer reinforces an ideological masculine hegemony by creating a feminine figure being whose intellectual, moral, physical and emotional deficiencies define her as a being that is inferior to human.

As Luce Irigarary states in *The Sex Which Is Not One,* the creation of feminine imagery within literature has been the result of a univocally masculine voice: "the feminine occurs only within models and laws devised by male subjects" (86). For Irigaray, texts, and the literary models they have created, must be re-examined in order to uncover the sexist ideologies they have, and continue to, perpetuate: "I am trying, as I have already indicated, to go back through the masculine imaginary, to interpret the way it has reduced us to silence, to muteness or mimicry, and I am attempting, from that starting point and at the same time, to (re)discover a possible space for the feminine imaginary" (*I Love* 164). An examination of the masculine imaginary found in *Rimas* uncovers a series of depictions of women as inhuman characters. Such a portrayal reflects the cultural and political realities of nineteenth-century Spain in which women were classified as inferior subjects who lacked qualities ascribed to the male gender.

Rimas, published as a book for the first time in 1871, was written during a historical moment in Spain when women had no political or social power. As Jesús Cruz points out in his article "De cortejadas a ángeles del hogar," the emergence of European liberalism during the

nineteenth century had no positive effect on the political and social status of women in Spain:

> El liberalismo español, como el de otros países europeos, continuó relegando a la mujer en materia de derechos políticos y jurídicos. Ante la propiedad, una de las piedras de toque del nuevo sistema, la mujer continuó subyugada a la autoridad masculina del padre, y, sobre todo, del marido. (141)

A patriarchal society in which women are the "natural property" (Irigaray, *I Love* 44) of men functions to oppress women into a secondary status in which they are denied rights in the political and domestic spheres. It classifies women as lesser beings, that is, beings not qualified to hold the same rights as men because they do not possess equal intellectual capacities. Politically, the subordination of women did not allow for them to be classified as citizens in nineteenth-century Spain, and with the exception of the years of the Second Republic (1931-1936), women were not considered formal citizens of Spain until 1975, after the end of the Franco dictatorship. This political classification authorized gender stratification: "The gendering of the political sphere was codified by the Constitutional exclusion of women from the universal principals of citizenship espoused by nineteenth-century liberal regimes" (Enders and Radcliff 227). Therefore, under law, women were not only denied many of the rights given to men, they were not recognized as being citizens. Women were not considered among the humans that constituted the nation under Spanish law. The politics of the epoch point directly to the ideology of the masculine hegemony which understood and defined women as beings that were not only inferior to men, but a deficient form of a human being. In her article "Un/Contested Identities," Mary Nash quotes a passage by Federal Republican Pompeyo Gener published in 1889 in *La Vanguardia*, one of Spain's major newspapers. It highlights the dominant mentality regarding gender during the nineteenth century: "In herself, a woman, unlike a man, is not a complete being; she is only the instrument of reproduction, destined to perpetuate the species; while man is charged with making progress, he is the generator of intelligence, and the same creator...of the social world" (27). The characterization of women as incomplete,

less than human and inherently inferior together with the glorification of the masculine intellect justified the social and political stratification of the genders within nineteenth-century Spain. Neither the liberals nor the Romantics included in their program of cultural change a questioning of gender inequality; rather, as Kirkpatrick has suggested, "they preserved traditional gender hierarchy as carefully as they did the hierarchy of class" (60). According to her, within this hierarchy, women were considered both mentally and physically deficient; the belief that women were intellectually inferior translated to the depreciation of their physical form: "the female body was regarded as an inferior version of the male model of perfect humanity; women's physical inferiority mirrored their moral and intellectual deficits" (6). The fact that women were not considered independent subjects, but rather a degraded form of the male subject, created a space within Spanish culture in which the literary imagery of women included the depiction of women as less than, or something *other than*, human. I believe that the imagery of women as dehumanized beings exemplifies the ideology of masculine domination and feminine subordination prevalent in Spain during the time period in which Bécquer composed *Rimas*.

Bécquer's *Cartas literarias a una mujer* allows for insight into how Bécquer perceived the role of gender in poetry. For Bécquer, men and women do not have the same relationship with poetry; while the man is the poet, the person who intellectualizes his surroundings, emotions, and thoughts, giving them poetic form, the woman is the physical incarnation of poetry:

> La poesía es en el hombre una cualidad puramente del espíritu; reside en su alma, vive con la vida incorpórea de la idea, y para revelarla necesita darle una forma. Por eso la escribe.
>
> En la mujer, por el contrario, la poesía está como encarnada en su ser, su aspiración, sus presentimientos, sus pasiones y sus destinos son poesía; vive, respira, se mueve con una indefinible atmósfera de idealismo que se desprende de ella, como un fluido luminoso y magnético; es, en una palabra, el verbo poético hecho carne. (426)

The cultural belief system that gave voice to Pompeyo Gener, which defines man by his intellect and woman by her body, is clearly the

basis for Bécquer's understanding of gender roles within literary discourse. For Bécquer, a woman's body is an expression without literary form; due to her biology, she inherently embodies poetic ideals, but is incapable of intellectualizing poetry and producing a literary creation. On the other hand, ideas and intelligence are exclusively part of the masculine realm, they are an inherent part of the masculine nature, and they reside in the souls of men. Men are the only creators; their intellect gives them the ability to create poetry, capturing that which women inherently possess in their bodies. Such a gender based distinction reduces women to their physicality, their bodies, and denies them the role of an active, creative, subject. As Judith Butler states, the distinction between men/women as described in terms of mind/body formulates an "implicit gender hierarchy" that "ought to be rethought" (12). It also reinforces the notion of the incompleteness of the female form; they possess a natural beauty that may be pleasing to men, but they are not equal to men: they are a deficient form of a human being. Kirkpatrick points to how this common description of women used within Romantic texts serves to create an image of women as incomplete beings: "[Romantic texts] tacitly acknowledge the undeniably gendered character of Romantic paradigms of selfhood by identifying almost exclusively with male figures and coding as feminine those entities that did not represent full, conscious, independent subjects—the beloved, nature, or the poetic creation" (23). In an analysis of nineteenth-century poetry, it is therefore important to consider how the literary ideal of women as the inspiration for poetry is part of an ideology that subordinates women and labels them as incomplete human beings.

The first set of *Rimas*, including poems I-XI as defined by José Pedro Díaz, embraces the Neoplatonic ideal of women as an object of beauty in which the divine spirit is reflected. However, there is nothing corporal, or human, about the woman that Bécquer lauds; she is intangible and unreal. In "Rima XI," the realistic images of women that possess human characteristics are contrasted with the image of the ideal woman as created by the masculine poetic voice:

> "Yo soy ardiente, yo soy morena,
> yo soy el símbolo de la pasión;
> de ansia de goces mi alma está llena.
> ¿A mí me buscas?" "No es a ti, no."

"Mi frente es pálida; mis trenzas de oro;
puedo brindarte dichas sin fin;
yo de ternura guardo un tesoro.
¿A mí me llamas?" "No; no es a ti."

"Yo soy un sueño, un imposible,
vano fantasma de niebla y luz;
soy incorpórea, soy intangible;
no puedo amarte." "¡Oh, ven; ven tú!" (1–12)

Bécquer presents the reader with three women who have been reduced to their ability to please the masculine voice; the first offers sex, the second love, and the third irremediable desire. Bécquer systematically rejects the notion of a 'real' woman. Neither the passionate "morena" from the first stanza, nor the reliable woman with "trenzas" from the second are satisfactory images in that they are contaminated by their corporality and reduced by the possibility of their representation. He, in turn, creates his own image of a woman who lacks all essential human characteristics, but who is presented as the expression of ideal femininity. The idealized muse is devoid of any humanizing qualities; she lacks physical form and emotion and appeals to the poetic voice by the very impossibility of her existence. Bécquer's idealized love is in no way a woman, but rather a nebulous image that he creates to represent something superior to a woman. He defines femininity as something that exists exclusively within the male mind and imagination. Bécquer adopts the role as the creator of the ideal woman, placing himself as the Adam from which Eve is created. The implications of the creator-created dichotomy reject the possibility of autonomous feminine figure and reinforce the idea of inherent male dominance. Irigaray points to how the common utilization of this metaphor throughout Western literature and thought has served to negate the possibility of an independent feminine identity:

> More often than not, these women, or rather this female identity, still apparently originates in man. As our tradition dictates, man originates from God, and woman from man. As long as the female generic- woman- is not determined as such, this will be true. Women will remain men's or Man's creatures. (*I Love* 84)

Kirkpatrick highlights the distinction in Spanish Romanticism between the subjectivity of men and women; while a man is a subject, a thinker and creator, a woman is the "object rather than a subject of consciousness" (60). "Rima XI" clearly conjures the woman that is created by man, and that only exists in the masculine imaginary, as the true feminine figure; whereas the other women are mere degradations of this idealized form. The dehumanized figure is indeed the most attractive to the masculine voice because it explicitly marks the difference between men and women: men are the creative subjects while women are objects of their creation. The images of women within Bécquer's work demonstrate the creation of idealized feminine form based on a patriarchal ideological system that understands women as both a degradation of the masculine, human form, and as entities that are incapable of self-expression.

The dehumanized image of women is also prevalent in Bécquer's *Leyendas*. While for the purpose of the article I have chosen to focus on the *Rimas*, I believe that a passage from "Los ojos verdes" serves as another clear indicator of the contrast between human women and the idealized feminine form that is created within the masculine imaginary that Bécquer presents. In the story, Bécquer gives voice to the fantastical woman: "No soy una mujer como las que existen en la Tierra; soy una mujer digna de ti, que eres superior a los demás hombres. Yo vivo en el fondo de esta agua, incorpórea como ella, fugaz y transparente: hablo con sus rumores y ondulo con sus pliegues" (*Rimas* 174). The woman created by the writer is superior to any human woman in that she is worthy of the man she loves. Within this imagery, Bécquer creates and defines femininity as a quality that is devoid of all human characteristics, both physical and emotional, thereby removing femininity from a possible feminine identity. Women of the "earth" are degradations of the idealized feminine form; beings who are incapable of pleasing the masculine figure.

The similarities between the women in "Los ojos verdes" and in "Rima XV" give insight into the feminine image that Bécquer sees as his muse. As in "Rima XI" and "Los ojos verdes," the image of the woman in "Rima XV" that drives the love of the masculine voice is transparent, fleeting, mysterious, and intangible:

> Cendal flotante de leve bruma,
> rizada cinta de blanca espuma,

rumor sonoro
de arpa de oro
beso del aura, onda de luz,
eso eres tú. (1–6)

Within Bécquer's imagery, the ideal feminine figure is incorporeal and ethereal; she can neither be touched nor clearly seen. She is described through the use of metaphors of nature; while she is not an earthly woman, she possesses the qualities of the elements of nature that are impossible to capture by humans.

The feminine image changes radically in the last poems of *Rimas*, a fact that has traditionally been attributed to Bécquer's abandonment by his wife in what Díaz calls "la referencia autobiográfica más directa" (249). The women in Bécquer's life have been blamed for the shift of tone in the poems; they have been faulted for causing his irremediable suffering, or in the words of one critic: "En el alma de Gustavo Adolfo permanecía aún la huella de la traición de una mujer" (Cubero Sanz 352). Although it is clearly possible that personal events affected his literary creation, his personal experience should not overshadow how his portrayal of women is implicated in the hegemonic system of gender relations. While in the first set of *Rimas* the female figure is dehumanized by the image of a woman as a creation of the male mind, in the third and fourth series, she is depicted as a body without a conscience. The women of these poems are composed of their exteriors; while the idealized woman from "Rima XI" is incorporeal and devoid of form, the women in the later poems are bodies without intelligence, emotion, or spirit. Bécquer eliminates any humanizing qualities from the feminine figure and creates an image that is pure artifice. "Rima XXXIX" exemplifies the reduction of the woman to a mere form:

Sé que en su corazón, nido de sierpes,
no hay una fibra que al amor responda
que es una estatua inanimada; pero . . .
¡Es tan hermosa! (5–8)

The feminine figure, viewed through the masculine subject's perspective, has a human form, but is otherwise completely devoid of any other positive human qualities. Her inability to feel is described as physical malfunction; she is depicted as a body whose parts do not

have the capability of reacting to emotion. The woman has been reduced to a shell, an exterior, whose function lies solely in creating pleasure for men. The woman's beauty and its ability to create pleasure for the poetic, masculine voice, supersedes her emotional deficiencies. She is categorized as an aesthetically pleasing object; she is beauty and nothing more. The image of the heart, the part of the body most closely related to life, which has been grotesquely degenerated, is the central metaphor used in creating a woman who is physically and emotionally deficient. The female figure that results is a literary exaggeration of the cultural understanding of women as inferior forms of the male model of humanity.

According to Irigaray, a patriarchal society in which women are "equated with something other than human and split between the human and the inhuman (half-woman, half animal)" denies women an autonomous identity and reinforces their oppression (*Sexes* 64). The metaphor of the degraded heart that appears in the previous poem, as well as several others, defines the woman as a being that holds a human form, but that cannot function as a complete human being. "Rima XLV" extends the metaphor of the malfunctioning heart as the central image in the depiction of the feminine figure:

> ¡Ay!, es verdad lo que me dijo entonces:
> verdad que el corazón
> lo llevará en la mano..., en cualquier parte...,
> pero en el pecho, no. (13–16)

The image of the heart, which represents both life and love, is degenerated in "Rima XXXIX" and removed in "Rima XLV." While the woman in "Rima XXXIX" has a deformed heart that cannot serve its function as the receptor of human emotion, the woman in "Rima XLV" has removed her heart from her chest altogether, therefore removing any possibility of life or of love. The feminine figure depicted here is defined by her lack of humanity; she is so degraded that she is biologically incapable of feeling emotion. "Rima LXXVII" presents an even more extreme variation of this metaphor:

> Dices que tienes corazón, y sólo
> lo dices porque sientes sus latidos.
> Eso no es corazón...; es una máquina
> que al compás que se mueve hace ruido. (1–4)

The degradation of the feminine figure is extended to the point where the feminine body is described as a machine; her body is not described solely by the lack of human functionality; rather, she is something else that is in no way human. The woman presented mimics the human form, but is not a complete human being.

Contrary to the idealized muses that promise to bring the masculine figure closer to the divine, the degraded forms of the later poems threaten to cause suffering and pain for the masculine voice. Mandrell discusses the implications of the creation of the anti-muse:

> As for the portrait of woman that emerges, all of the negative attributes associated with women in the nineteenth century come to mind: she is vulgar, arrogant, stupid and foolish, hopelessly earthbound in her desires and aspirations, and fully capable of plunging any man in love with her into despair, or worse, dragging him to his death. (62)

The traditional attributes to which Mandrell refers have been so ingrained in the cultural knowledge that traditional readings of the *Rimas* have ascribed these qualities to the women in Bécquer's life. The attempt to translate poetry to biographical history strengthens the sexist implications that they suggest; the poems present feminine figures as dehumanized and degraded forms of human beings, and his critics then ascribe these qualities to women from Bécquer's life. Sexist literary tropes are therefore translated into traits that are placed upon human women. As Mandrell proposes, I believe that the discussions regarding the texts must also be analyzed as perpetuators of a patriarchal and sexist ideology.

While Bécquer's *Rimas* present a particular ideology that creates and maintains cultural concepts of gender, the discussions regarding the texts are often implicated in furthering these ideas. In their readings of Bécquer's poems, several critics have not only failed to question the portrayal of gender within them, but have included their inherently sexist elements as part of their analysis. In his essay "La mujer inalcanzable como tema en ciertas leyendas de Bécquer," Wallace Woolsey explains his understanding of how the unattainable women, as described in "Rima XI," served as the inspiration for Bécquer's poetry and prose. I believe that Woolsey's closing paragraph exemplifies the way in which criticism of the work that does not take into

account the ideologies it represents, in turn, becomes a part of them. Woolsey states:

> Explíquese de cualquier modo el tema de la mujer inalcanzable, no es posible negar su importancia en toda la obra de Bécquer. Da oportunidad al autor de indicar lo inexpresable, de evocar lo inefable, de sugerir los sufrimientos, las esperanzas, los sueños que existen en el fondo del alma del hombre lo mismo que en la fantasía del poeta. ¿Cómo se puede calcular la belleza que se encuentre en la prosa y en la poesía de Bécquer que no existiera sin el motivo de amor imposible, de la mujer que siempre nos escapa? (281)

Woolsey's closing line indicates the patriarchal gender relations that it perpetuates; he is writing the article for "nosotros," men, and men as a category desire an unattainable woman, a woman that solely exists in their mind. For Woolsey, there is a universal desire among men for a woman, a desire that comes from the depths of a man, from his soul. The woman that is the universal object of desire creates pain for all men in that she can never be. For Bécquer, this translates into poetry, his muse is the universal; his poems capture the common experience for all men. Woolsey's reading of Bécquer assumes a male solidarity. For Woolsey, men are the group, the power, and women are the other. As in the poem, this analysis assumes that true femininity is possible only within the realm of the collective masculine imagination. Within this framework the only woman that is worthy of praise and desire is the one that is created by the male mind and the suffering that her impossibility brings becomes the inspiration for artistic creation. For another critic, Manuela Cubero Sanz, the feminine image that Bécquer creates promises a profound love, a love that the women in Bécquer's life were incapable of providing:

> El amor al que aspiraba Bécquer no se fundaba en una mera atracción física, sino en algo mucho más profundo, en una unión espiritual de dos almas que se compenetran en lo más íntimo de su ser. Eso era lo que Gustavo Adolfo esperaba encontrar en el amor de su esposa. Pero Casta Esteban no supo ser la compañera ideal que su marido había soñado. (358)

Woolsey's reading of Bécquer perpetuates a belief system in which the feminine exists solely in the masculine imaginary; therefore marking all women as degraded forms of this idealized image. Cubero Sanz explicitly translates this degradation as part of the inability of women to be truly feminine and please men in the correct way. In both cases, women are culpable of disappointing the man and causing his suffering because they are unable to possess the qualities that define femininity within the masculine imaginary.

While I have highlighted only a few of the poems from Bécquer's collection, and have discussed only one of the various ways in which he creates the image of the woman, I believe that an analysis of this type points to the ways in which feminist thought can be used to reinterpret classic literary texts. During the nineteenth century, women were seen as biologically inferior to men, leading to their oppression in all aspects of life. The belief system in which women are understood as degraded forms of men creates a space in the masculine imaginary where the image of women is equated with an incomplete human form. It is within this space that Bécquer is capable of dehumanizing the feminine figure through both Neoplatonic idealization and physical and emotional degradation. Representations such as these constitute a system of oppression in that they justify the notion of male superiority and dominance over the inferior form that is the woman.

Although *Rimas* was published over a century ago, the assumptions regarding gender in the text are still a part of our cultural knowledge. In order to break down the sexist ideologies that these assumptions constitute, we must analyze the implications of the representations of women within literary texts. A reading of much of the criticism regarding the feminine image in Bécquer proves that the ideologies that constituted the Romantic conception of gender are still prevalent in contemporary literary discourse; the creator-created dichotomy of "Rima XI" reappears in Woolsey's critical essay, for example, while the insufficiency of human women as presented in "Los ojos verdes" is attributed by Cubero Sanz to the women in Bécquer's life. While the personal subjectivity of a Romantic text such as *Rimas* invites the reader to conflate the poetic voice with the person, and therefore literary creations with reality, they must be removed from a biographical context to be analyzed as literary texts. One cannot conclude that in the case of the feminine figure, the various representations of women must be understood as reflections of human women, rather they should be regarded as literary

tropes that stem from cultural and social perceptions of gender inequality. Although I believe that use of the dehumanized feminine figure is just one of the many representations of women in *Rimas*, it highlights how many Romantic texts, despite their liberal affiliations, perpetuated a hegemony that subordinated women by defining them as inferior versions of the male model of humanity.

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Internacionalismo y nacionalismo: el aeroplano

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A partir de la Revolución Industrial, y acompañando la expansión del capitalismo, se multiplican las referencias textuales que señalan la cambiante relación con el ambiente técnico. Marx y Engels son los profetas de la circulación global de los objetos a mediados del siglo XIX. Décadas después, diversos viajeros ya se refieren a la circulación de los productos en términos de objetos "fuera de lugar": a Lafcadio Hearn le disgusta la presencia de una máquina de música occidental en Japón, mientras el aviador alemán Günther Pluschow se sorprende con una antigua lira europea en manos de un indio desnudo de la Tierra del Fuego.

Cada vez resultaba más improbable el descubrimiento de grupos humanos aislados del proceso de occidentalización. El "mundo perdido" que el antropólogo Claude Lévi-Strauss descubrió entre los indios Nambiquara del interior de Brasil y narró en *Tristes trópicos*, estaba constituído por minúsculos grupos semi-nómades que vivían en la indigencia (271). Desnudos, sin canoas ni hamacas, el problema central de la vida nambiquara era el alimento. Comenzaban sin embargo los aborígenes a recibir artefactos indicativos de procesos de transculturación. No sólo Lévi-Strauss era consciente de que el éxito de la expedición etnográfica dependía en parte de los regalos y del intercambio de mercaderías, sino que con anterioridad la Comisión Rondon les había proporcionado hachas de piedras y machetes de metal (además de las enfermedades del hombre blanco). Estos "mundos perdidos," que a Lévi-Strauss aún le sugería la "expresión más conmovedora y más verídica de la ternura humana" (317), estaban en vertiginosa desaparición.

Del barco al tren, automóvil y avión, la internacionalización de los transportes e intereses mercantiles propició variadas respuestas regionales y nacionales. Dado que la evolución de los transportes

aparecía como el propio progreso de la humanidad, las naciones no debían quedar desvinculadas de tal evolución. Ningún objeto mecánico generó tanta discusión sobre el binomio nacionalismo-internacionalismo, en la primera mitad del siglo XX, como el aeroplano (en la segunda mitad del siglo, lo será la computadora). La conquista del aire, antiguo sueño humano, se tornaba una realidad con la aparición de una máquina de volar más pesada que el aire, con capacidad de autopropulsión y posible de ser controlada por un piloto. Significaba el fin de la dependencia terrestre y del reinado oceánico. "Que los océanos, los mares del mundo, son los soportes de los asuntos globales y, con ello, los medios naturales de los flujos sin límites de capital: ese es el mensaje de todos los mensajes en la era entre Colón, el héroe del medio marítimo, y Lindbergh, el pionero de la era del medio aéreo," escribe el filósofo Peter Sloterdijk (735). En efecto, el aeroplano y la conquista del aire eran las grandes promesas del nuevo siglo, que pronto celebraría ruidosamente a sus héroes aéreos.

El aeronauta Alberto Santos-Dumont fue inicialmente un defensor apasionado del internacionalismo del aeroplano. Cuando en 1918 se publicó *O que eu vi. O que nós veremos*, la aviación había pasado su "fase heroica." La Primera Guerra Mundial intensificó su desarrollo, y la aviación se reveló potencialmente eficaz como arma de guerra tanto ofensiva como defensiva. Santos-Dumont reconoce que los conflictos bélicos contribuyen a perfeccionar la tecnología aérea. Mejoran los aparatos, que aumentan en dimensiones y algunos son hechos de acero. Evolucionan también los motores, si bien el evento más significativo es el desarrollo de los cañones para aeroplanos. Los nuevos cañones se convierten en armas mortíferas que lanzan proyectiles de alturas inaccesibles al enemigo. Con ello la aviación revoluciona el arte de la guerra y decreta la extinción de la caballería.

La guerra comenzaba a ser para Santos-Dumont una mancha en su imagen idealizada de la comunicación planetaria. En 1918 se fabrican aparatos que pueden transportar 30 pasajeros, capaces de viajar en el aire durante horas, de recorrer más de mil kilómetros sin tocar en tierra, movidos por motores de más de mil caballos de fuerza. Santos-Dumont se enorgullece que un aeroplano alcance la altura de 26,200 pies y se mantenga en el aire durante 24 horas y 12 minutos. Es el instrumento privilegiado de la movilidad:

> Por meio do aeroplano, estamos hoje habilitados a viajar com velocidade superior a 130 milhas por hora. Para fins comerciais e comunicações internacionais, tanto as estradas de ferro como os automóveis chegaram a um ponto em que a sua utilidade termina. Montanhas, florestas, rios e mares entravam o seu progresso. Mas o ar fornece um caminho livre e rápido para o aeroplano; para ele não há empecilhos. A atmosfera é o nosso oceano e temos portos em toda a parte! (56)

Está convencido que los obstáculos temporales y espaciales serán eliminados y anticipa que las ciudades "exiliadas" en América del Sur entrarán en contacto directo con el mundo:

> Anulados o tempo e a distância, as relações comerciais, por tanto tempo retardadas, se desenvolverão espontaneamente. Teremos facilidades para as comunicações rápidas. Chegaremos a um contacto mais íntimo. Seremos mais fortes, nos nossos laços de compreensão e amizade. Tudo isso, Srs., será realizado pelo aeroplano. (50)

Hay en Santos-Dumont un poderoso aunque ingenuo canto al internacionalismo. Sus previsiones fueron acertadas: pronto habrá líneas aéreas funcionando entre las ciudades de Estados Unidos y América del Sur. El aeroplano estaba de hecho destinado a figurar como uno de los factores más importantes en el desarrollo del comercio y en la aproximación de las naciones. Pero quien se suicidaría años después en Brasil, ahorcándose con dos corbatas amarradas al caño de la ducha, posiblemente presagiaba que el avión también estaba a camino de tornarse el arma más mortífera de la historia humana.

En 1927, la persona más famosa del mundo es un aviador, el norteamericano Charles Lindbergh. Miguel Ángel Asturias vivía en la capital francesa cuando llegó el joven piloto y escribió la crónica "De Nueva York a París a golpe de ala," en la cual certifica que los versos de los poetas épicos se hacían realidad, "de los poetas que nos hablaban de rayos luminosos desprendidos del celeste emporio para alumbrar la ruta de los héroes, de los vencedores, de los grandes por sus acciones" (Asturias 186).

Para muchos, el vuelo transatlántico de Lindbergh anuncia otra vez el fin de las fronteras y la desaparición de las naciones. El poeta chileno Vicente Huidobro redacta "Canto a Lindbergh," donde alaba al "domador de horizontes y destinos, / pionero de rutas nuevas." (19–20), y señala que

> Las olas se levantan para verte pasar, y te deslizas
> a lo lejos, como la luz cuando rompe el alba.
> Las montañas se acercan y giran,
> las naciones se alejan en filas, camino del ayer. (5–8)

Al mismo tiempo, la tecnología de los transportes alimenta una disputa de carácter nacionalista. Examinaré a continuación ejemplos iberoamericanos.

Iberoamérica y la máquina de volar

Las historias de la aviación suelen presentar los ejemplos más visibles del éxito. En tales historias, los nombres tienden a ser de aviadores norteamericanos y europeos. No de todos los países europeos: especialmente Francia, Alemania, Inglaterra e Italia. Pero la aviación es un fenómeno internacional, y hasta países con escaso desarrollo tecnológico se empeñan por el reconocimiento de sus méritos o por poseer una escuadra propia. Fascinante es el caso de Iberoamérica, donde un reducido grupo de españoles, portugueses y latinoamericanos realiza un esfuerzo notorio para participar de la modernización del transporte. El desplazamiento aéreo es el futuro del mundo, y no se puede ser moderno sin participar del impulso cinético.

Después de la Primera Guerra Mundial, las energías militarizadas están libres para proseguir el impulso aéreo como avance civilizador. Por ello la aviación militar se constituyó en el instrumento privilegiado de unificación del globo terráqueo. Primero será el contacto de las naciones de historia imperial con sus antiguas colonias, luego la transformación del mundo en un espacio a ser atravesado en su totalidad. La modernidad cinética sintetiza su fuerza avasalladora desplegando el mapamundi y examinando la posibilidad de *raids*. El objetivo de la unificación del planeta significa que ni siquiera las persistentes tragedias son capaces de detener el avance aéreo. Es la época en que, por etapas, se une Francia y Dakar; Londres y Australia; Roma y Tokio; se cruza el Atlántico Norte. En 1924 la aviación norteamericana da

la vuelta al mundo y pocos años después el dirigible gigante *Graff Zeppelin* repite la hazaña.

A fines del siglo XV, dos poderes imperiales, Portugal y España, se habían dividido el mundo en el Tratado de Tordesillas. Pero no figuraban entre los países más modernos cuando, el 30 de marzo de 1922, dos miembros de la Armada de Portugal, el Capitán de Fragata Artur de Sacadura Cabral (piloto) y el Contra-Almirante Carlos Viegas Gago Coutinho (navegador), iniciaron la primera travesía aérea del Atlántico Sur en el *Lusitania*, un hidroavión Fairey 3 D, equipado con un motor Rolls Royce de 350 HP. Pretendían unir, por etapas, Lisboa y Río de Janeiro. En el relatorio expuesto un año antes al Gobierno sobre la viabilidad del proyecto, Sacadura Cabral enfatizó que la realización del viaje llamaría la atención mundial, contribuiría para el prestigio de Portugal en Brasil y serviría para estrechar los lazos de amistad entre ambos países, "porque atos desta natureza afirmam a vitalidade de uma raça" (citado en Pinheiro Corrêa 110).

El viaje fue extremamente difícil, al punto que los aeronautas contaron con tres aviones distintos del mismo modelo. Recalaron en Las Palmas (Islas Canarias) y en Cabo Verde, antes de proseguir viaje para la isla Fernando de Noronha, pero se vieron forzados a permanecer en el islote San Pedro, en medio del océano, a causa del viento y los desperfectos mecánicos. El segundo hidroavión fue rápidamente deshechado debido a una avería en el motor y sólo con el tercero se completó con éxito las etapas Fernando de Noronha-Pernambuco y Pernambuco-Río de Janeiro.

Pese a los sucesivos cambios de avión, el viaje oceánico fue considerado una proeza nacional. Sacadura Cabral, en conferencia proferida en la Sociedad de Geografía de Lisboa, a fines de 1922, resaltó que ya no era posible ignorar el nombre de Portugal: "Quisemos dizer ao mundo que não somos uma Raça decadente. E, ainda que o Brasil bem o ateste, o Mundo faz-se, propositadamente, cego, e é preciso meter-lhe as coisas pelos olhos adentro" (citado en Pinheiro Corrêa 10).

El ejemplo del *raid* portugués estimuló a españoles como Ramón Franco, hermano menor de Francisco y un militar apasionado por la aviación, a la cual consideraba un aliado fundamental en las guerras modernas. Famoso como pocos en España en los años '20, Ramón moriría en 1938, en un accidente aéreo mientras cumplía una misión de guerra, tras fracasar en dos ocasiones en su intento de dar la vuelta al mundo.

A fines de 1924, Ramón Franco vislumbró la posibilidad de un *raid* que extendiera el valor de la aviación española fuera de sus fronteras y otorgara prestigio a la nación. Conocemos los detalles del viaje transoceánico, llevado a cabo en 1926, gracias al libro del propio Franco y del Capitán Ruiz de Alda, *De Palos al Plata*. Se trataba de unir España con Uruguay y Argentina, a través de un vuelo en varias etapas, en un hidroavión Dornier Wal de 450 HP, denominado *Plus Ultra*. El orgullo de la patria aparece vinculado con la movilidad aérea. España es percibida como la nación pionera que abrió la puerta hacia el mundo moderno con la conquista de América y ahora debe renovar su destino histórico atravesando el aire. El *raid* sería de ese modo una continuación de la gesta marítima iniciada en el Renacimiento. Queda claro, sin embargo, que el proyecto expresa la actualización técnica apoyada únicamente en individuos, no en tendencias sociales amplias de la modernización nacional. Ramón Franco constituye el testimonio más fervoroso de una voluntad individual de actualización tecnológica, que no coincide con la capacidad de producción de la nación.

En palabras de Ramón Franco, el viaje del *Plus Ultra* serviría para "estrechar los lazos de unión entre España y las jóvenes naciones de habla castellana del continente descubierto por Colón" (6). Todo un sofisticado sistema de organización es necesario para llevar a cabo con éxito un *raid*. Hay que disponer el aprovisionamiento de repuestos, lubrificantes y gasolina en escalas estratégicas. Por otra parte, Franco tiene un temible rival en el representante de otra nación europea, el italiano Casagrande, quien había solicitado autorización para pasar por España rumbo a la Argentina (es conocido que Mussolini estimulaba el patriotismo del pueblo italiano a través de la aviación, así como en la década de los '30 lo haría Stalin en la Unión Soviética). Como únicamente la prioridad asegura el prestigio individual y nacional, estamos también ante una disputa simbólica que obliga a acelerar la realización del *raid*.

Franco reunió a sus compañeros de viaje, el capitán Ruiz de Alda, el teniente de navío Durán y el mecánico soldado Rada. El 20 de enero de 1926 los aviadores visitaron el monasterio de La Rábida, repitiendo el ritual del marino Cristóbal Colón antes de su travesía atlántica en busca de metales preciosos y especierías. Si el *raid* posee un claro sentido de prueba técnica y deportiva, también lo tiene de significación política, a causa del afán de aproximación con la América hispánica. Sintomáticamente, el hidroavión es llamado *Plus Ultra* (emblema de

la España imperial), señalando el vínculo doble con la tradición y la modernidad. Santaló Sors nos ofrece información sobre el modelo de hidroavión: tipo de canoa voladora, con el fuselaje como órgano flotador y una única ala sustentadora; dos motores de 450 HP, colocados en tándem en la parte más alta del *Plus Ultra* (200).

La aventura comenzó oficialmente en Palos de Moguer, donde los aviadores comulgaron ante el altar de la Milagrosa, repitiendo teatralmente la trayectoria colombina. Por la mañana del 22 de enero partió el *Plus Ultra* rumbo a Las Palmas, ante la ovación de miles de personas. Los tripulantes llevaban cinco kilos de higos secos, dos kilos de jamón, dos kilos de azúcar, un kilo de café, un kilo de cacao y tres de galletas. Además, un termo, un destilador de agua, una botella de coñac y una de vino de Jerez. En las diferentes escalas, se repite la escena de la bienvenida: en Las Palmas, Porto Praia y Pernambuco son recibidos con gritos y aplausos.

Por su longitud, la etapa más difícil era Porto Praia-Pernambuco, ya que implicaba la travesía de 2,850 kilómetros del Atlántico Sur. No obstante, el momento de mayor dificultad en estos viajes de larga duración, era el despegue. Los aviones no podían levantar vuelo con mucha carga. Y el *Plus Ultra* tendría que despegar con 3,940 litros de gasolina y benzol, 220 litros de aceite, agua, tres pasajeros, una radio completa, repuestos, herramientas, equipajes y víveres. Informa Garriga que Franco restó el máximo posible de carga al aparato: se cambiaron las hélices, se redujeron los equipajes hasta cinco kilos y se retiró la brújula de popa con sus correspondientes montantes (85). También el teniente de navío Durán pasó a bordo del *Alsedo* (dos buques de guerra acompañaban el vuelo, *Don Blas de Leso* y *Alsedo*) y sólo se reintegraría a la expedición aérea en tierra brasilera. De todos modos, el *Plus Ultra* cargaba un peso total de 3,625 kilos, o sea, 1,625 kilos más de lo indicado por la casa constructora del Dornier como límite para ese modelo de hidroavión.

El *Plus Ultra* despegó en el segundo intento, atravesó con dificultad el Atlántico, mantuvo una comunicación radial intermitente con el *Don Blas de Leso* y, al entrar la noche, acuatizó a 45 kilómetros de la isla Fernando de Noronha. Había recorrido 2,260 kms. en 12 horas y 25 minutos, a una velocidad media de 181 kms./hora. Días después prosiguió viaje para Recife (Pernambuco), con muchos problemas, pues la tripulación tuvo que trasponer los 540 kms. con una fuerte lluvia, remolinos de aire y desperfectos mecánicos.

La etapa Pernambuco-Río de Janeiro, de 2,100 kms., se llevó a cabo sin grandes inconvenientes. Como corresponde en general a los representantes de la movilidad aérea, escritores por derivación más que por vocación, las observaciones de Ramón Franco referentes a Río de Janeiro son convencionales. No aportan ningún dato interesante. En compensación, reaparece un elemento que, presente en la recepción en Pernambuco, marca el éxito de la modernidad cinética: la multitud.

En Río de Janeiro, los aviadores son recibidos con gran entusiasmo por parte del público y reciben telegramas de felicitaciones. Uno es de la fábrica italiana del avión. La lectura del telegrama, señala Franco, parecía tener por objeto hacer constar que la fabricación del avión era italiana, "espina que teníamos clavada en el corazón desde nuestra salida, por no emprender el *raid* con avión de fabricación española y que este señor clavaba todavía más" (202).

Nada se compara a la recepción en Montevideo y Buenos Aires. La multitud que el 9 de febrero se agolpa y prorrumpe en estruendosas aclamaciones en el puerto de Montevideo, celebra una hazaña técnica y humana. Quiere festejar, ser parte y testigo de la historia. Franco describe la entrada en Montevideo de "apoteosis monumental" (231). Lo mismo sucede el día siguiente en Buenos Aires, cuando los aviadores son acosados por la muchedumbre. Ésta se esfuerza por aproximarse a los protagonistas y abrazarlos, mientras el Ministro de Marina, con un bastón en la mano, se encarga de la defensa de los 'mensajeros de la raza.' Nacionalismo e internacionalismo se combinan de modo tenso pero indisociable. Fueron 10,270 kms. de un viaje 'español,' que empleó con éxito la navegación radiogoniométrica y que anticipaba el establecimiento de una línea área comercial bicontinental. En palabras de Franco y Ruiz de Alda:

> En el *Plus Ultra* todas las naciones quieren tener una representación efectiva. Una reclama la paternidad de sus motores; otra, la patente secreta de su construcción; otra, la realización de ésta; pero ninguna puede reclamar lo que pertenece a esta vieja raza que dominó el mar y arrancó tierras vírgenes a sus ondas para abrir ahora sendas del progreso en la inmensidad del espacio. Lo que ha sido esencial fue la idea y su realización, idea española, voluntad de corazones españoles, para realizarla a través de todos los peligros y de todas las dificultades. Es por ello que la

> raza entera siente la satisfacción de la victoria, y se muestra orgullosa de presenciar el fin de este vuelo maravilloso. (238)

Ramón Franco no menciona ningún incidente político en Montevideo. Sabemos sin embargo que antes de partir de Río de Janeiro, Franco recibió la orden de volar directamente a Buenos Aires. Primo de Rivera, dictador de España, estaba molesto con las críticas de algunos políticos uruguayos a su régimen dictatorial y prohibió que el *Plus Ultra* se detuviera en la capital. El comandante no obedeció este mandato, argumentando que luchaba contra el cronómetro y que resultaba técnicamente imposible continuar hasta Buenos Aires por falta de luz. Afirma Garriga que el amerrizaje del *Plus Ultra* en Montevideo fue interpretado por Primo de Rivera como un acto de desobediencia, y que el enojo del dictador aumentó con la información del entusiasmo de los uruguayos (93).

Sea por motivos tecnológicos o políticos, o por una combinación de ambos, el hecho es que en 1926 se publicó *La emoción de Montevideo ante el raid del Comandante Franco*, un conjunto de testimonios de la intelectualidad uruguaya, recogidos por Mercedes Pinto. Sin duda, se trata de un canto de alabanza a la Ciencia y a los héroes latinos, que subraya la importancia del viaje para la historia de la aviación y el amor a España, la madre patria. Hay mucho de melancólico en esta voluntad de reactivar la tradición española en Uruguay a partir de la tecnología y la heroicidad latina, llegándose al absurdo de proyectar la devolución de la visita a España, dando la vuelta al mundo, lo que "hará resonar el nombre del Uruguay en toda la tierra donde haya civilización y se ame el progreso" (Pinto).

Del homenaje a los aviadores españoles participan el Presidente de la República, el Presidente del Consejo Nacional de Administración, el Ministro de Hacienda, el Ministro de Industrias y otros destacados intelectuales uruguayos. En muchos de los artículos se hace alusión a la continuidad histórica, donde el viaje de Franco retoma las viejas jornadas de la conquista. Para Juan Zorrilla de San Martín, los navegantes españoles que llegaron por el cielo son estrellas nuevas que entran triunfantes en la vieja constelación (Pinto). En palabras de Ildefonso Pereda Valdés en su poema "A Franco," con los tripulantes en el Plus Ultra venían "las sombras protectoras / de Cortés y Pizarro" (10–11).

En lugar de la codicia y el fanatismo antiguos, el viajero aparece en ocasiones como el agente desinteresado de la Ciencia. Importa señalar este pasaje de lo religioso a lo científico, como lo coloca Eugenio Petit Muñoz: "Él (Franco) cree haber llegado por la cruz de sus amores teologales, pero se me ha revelado, bajo el enigma de su símbolo aéreo, como el enviado de una nueva cruz, de la que acaso no tiene, todavía, la conciencia cabal: cruz mecánica, cruz industriosa, cruz de razón y de ciencia, cruz de la España nueva" (Pinto). Para otros, en cambio, será "el avión de Cristo" (Pinto); Juana de Ibarbourou se refiere a Franco como "el elegido de Dios" (Pinto).

La metáfora más común es la del domador. Franco es el personaje heroico que atraviesa el cielo en su pájaro mecánico, especie de Quijote del aire y vencedor del destino. ¡Que el idioma castellano suprima la palabra 'imposible'! Mientras para Roberto Ibáñez en su poema "A Franco," "[. . .] lo Imposible / murió crucificado en la cruz de tu avión!" (34-35), Mario Castellanos sostiene en "¡Franco!" que "¡Para el genio de Iberia no hay límite infranqueable!" (22). El crítico Alberto Zum Felde es más moderado. Afirma que la aviación es un problema técnico subordinado a la ciencia, y que mientras los grandes vuelos dependan del heroísmo personal de los aviadores, sólo se verá un espectáculo de alto valor estético y moral. Destaca sin embargo la proeza "que levanta de todos los pechos un grito de admiración por la España" y aprovecha para denunciar la situación política española, que "yace opresa bajo uno de los más torpes despotismos" (Pinto).

La emoción de Montevideo ante el raid del Comandante Franco es un libro inusual por su mezcla de testimonio histórico y cultura de la aviación en un país periférico. Se incluyen poemas de autores uruguayos que son independientes de la travesía de Franco, pero no de la temática aeronáutica. "El viaje con alas" de Emilio Frugoni es uno de estos poemas, que celebra la aventura del vuelo, para "Que los astros absortos nos miren / por entre el enjambre de fuego vagar" (71–72). José Irureta Goyena había escrito "Nube" un año antes y lo convierte en un poema de homenaje a Franco: "Abandono mi autómata cuerpo de barro impotente / y me embarco en la nube imprecisa / a vagar por el éter" (1–3). También Fernán Silva Valdés adapta "Pampa y Viento" al viaje de Franco, pues el *Plus Ultra*, en su vuelo de España a la Pampa, pasa a corporificar el gran pájaro de su poema. De Juan Parra del Riego, el poeta peruano que había muerto un año antes en Montevideo, se incluye "El motor maravilloso." Por

su parte, en 1926 José María Delgado publica *Metal*, y dedica uno de sus poemas "A Franco," el "[. . .] saltarín oceánico, / Inverosímil gimnasta del circo del mundo" (33–34).

América Latina no escapó al deseo de la escuadrilla aérea propia. Países distantes de los centros de investigación e invención en Europa y Estados Unidos—como Argentina y Uruguay—rápidamente fundaron sus clubes aéreos y se preocuparon con la aviación militar, naval y civil (oficial y privada).

El ejemplo de los pilotos extranjeros y los avances tecnológicos estimuló a los aviadores latinoamericanos. En 1924 el Mayor Pedro Zanni sometió a estudio del Aeroclub Argentino el proyecto de vuelo alrededor del mundo, que fue aprobado. Partió a mediados de año de Shiphol (Holanda), y realizó con éxito las escalas previstas hasta la India. En Hanoi tuvo problemas: el 19 de agosto, a las 6:30 de la mañana, iniciaba el decolaje cuando las ruedas del avión se hundieron en el terreno fangoso, impidiendo que adquiriese la velocidad necesaria para desprenderse del suelo. En consecuencia, salió de los límites del terreno y entró en una plantación de arroz, donde las ruedas chocaron contra un obstáculo. El aeroplano quedó totalmente destruido. Zanni solicitó el envío del hidroavión que tenía de reserva, con el cual prosiguió su viaje mundial hasta Tokio. Pero cuando inició el decolaje, con mar picado, para atravesar el Pacífico, golpes de ola provocaron el hundimiento del hidroavión. Aunque Zanni abandonó definitivamente la prueba, a bordo de su aeronave "había surcado victorioso en 1924 los cielos de medio mundo con los colores de la patria prendidos en sus alas" (Zuloaga 193). Progresivamente las mujeres argentinas pasaron a participar de las actividades aeronáuticas y se fundaron aeródromos, tanto militares como civiles, tornando más seguros los vuelos.

El ejemplo de Uruguay sigue el de Argentina, siempre a menor escala. En el despoblado Uruguay, pilotos nativos se esforzaron por ingresar en la era de la movilidad aérea. En 1926 el Mayor Tydeo Larre Borges proyectó un *raid* alrededor del mundo. Vale la pena visualizar el alcance mundial de la modernidad cinética, reproduciendo el itinerario del proyectado viaje de Larre Borges (especie de Phileas Fogg rioplatense):

> Montevideo-Rio de Janeiro-Pernambuco-Dakar-Casablanca-Puerto Moguer-Marsella-Génova-Atenas-Constantinopla-

> Bouchou-Bombay-Calcuta-Bangkok-Saigón-Annoi-Tietsin-Pekín-Corea-Kagosina-Tokio-Aleutianas-Alaska-Canadá-EE.UU. de América-México-Guatemala-San Salvador-Nicaragua-Costa Rica-Panamá-Venezuela-Colombia-Ecuador-Perú-Santiago-Cabo de Hornos-Bahía Blanca-Buenos Aires-Montevideo. (Meregalli 195)

Eran 52,700 kms., pero el proyectado *raid* no salió de los planes. En su lugar, el Mayor Larre Borges y otros tres tripulantes intentaron la travesía aérea del Atlántico Sur. Partieron de Montevideo y recorrieron varias etapas, hasta que el hidroavión tuvo que realizar un aterrizaje forzoso en la costa africana, quedando prisioneros de la tribu Salem Barca. Luego de largas negociaciones con los Moros, el representante español logró concretar el rescate y en Uruguay los pilotos fueron recibidos como héroes (Meregalli 210). Dos años después, en 1929, Larre Borges finalmente llevaría a cabo con éxito el *raid*, siendo el primer latinoamericano que atravesó el Atlántico Sur.

Otro *raid* ambicioso fue Montevideo-Nueva York, iniciado en marzo de 1929 por tres aviadores uruguayos, el Teniente Coronel Cesáreo Berisso, el Mayor Rogelio Otero y el mecánico Dagoberto Moll, en un Breguet 14. Ya durante la primera etapa, llegaron con un desperfecto a Buenos Aires, y milagrosamente se llevó a cabo la peligrosa segunda etapa, Buenos Aires-Santiago. Pasaron después por Antofagasta, Arica, Lima y Tumbes, con la idea de arribar a Cali. Pero cuando una bomba de aceite del pequeño y frágil "Montevideo" dejó de funcionar, haciendo que el motor se recalentase y amenazando con el incendio del avión, tuvieron que aterrizar como pudieron en la selva, en las proximidades de una choza de indios, estrellándose contra un árbol y accidentándose el mecánico Moll. El relato de los tres tripulantes resume el dramatismo:

> Inmediatamente Berisso y Otero trataron de salvar algunas cosas del avión antes de que se incendiara. Corrieron hacia el avión para rescatar aunque fueran las armas que tanto necesitarían en medio de la selva. Pero antes de llegar al avión estalló. Tenía más de mil litros de gasolina y una llamarada gigantesca se eleva por encima de la arbolada. Moll comenzó

> a gritar. Las balas de las armas estaban estallando y algunas picaban cerca de dónde él estaba caído. (Meregalli 141)

En Montevideo los daban por muertos, cuando más de un mes después—tras una odisea en la selva colombiana—volvieron a comunicarse por radio.

Era difícil destacarse en el contexto de los ídolos internacionales. Por un lado, vale la pena señalar la participación de mujeres en la aviación civil, como Tereza de Marzo, Anésia Pinheiro Machado y Ada Rogato en Brasil; Amalia Figueredo y Adela Guffanti, en Argentina. Por otra parte, Latinoamérica tiene sus ídolos locales de la aeronáutica: Jorge Newbery en Argentina, Florencio Gómez Núñez en Venezuela, Roberto Fierro Villalobos en México, Francisco Eduardo Bonilla en Uruguay. Es innegable que se dedicaron de cuerpo y alma a la gesta del espacio aéreo, pero las condiciones materiales en que operaban eran precarias.

El ejemplo de Bonilla es ilustrativo al respecto. Viviendo en Montevideo, se inspira en los vuelos parisinos de Santos Dumont y norteamericanos de los hermanos Wright. Son el elemento disparador de su búsqueda febril de diarios, revistas y documentaciones, así como de un piloto que le enseñe la forma de volar. El joven se traslada a Buenos Aires para recabar la máxima información posible en publicaciones nacionales y extranjeras. De ese modo autodidacta se va formando el aviador y constructor de sus aparatos aéreos (conviene recordar que en esa época todavía era posible construir un aeroplano propio). El primer aparato que construye y prueba se llama "Uruguay I".

En su biografía de Bonilla, José Benicio Suárez nos presenta un cuadro de dificultades técnicas y económicas que únicamente el idealismo de la juventud era capaz de superar. Bonilla aprovechaba todos los momentos libres para reunir los accesorios necesarios:

> soportes para el motor, para los tanques de nafta y aceite, para las alas, tren de aterrizaje, tubos amortiguadores, ruedas, cubiertas, asientos, cables para las alas—tensores—alambres, maderas curvadas, varillas especiales para formar las escotillas de las alas, los patines, los arcos delanteros del tren de aterrizaje, tela, pintura, juego de pedales, comando del timón de dirección, etc. (38)

Añade Suárez que todos los elementos que estuvieron al alcance de Bonilla los obtuvo, pero que el motor, la hélice, los tanques de nafta y aceite, que debían ser de cobre reforzado, no se hallaban en el Uruguay. Hacia 1910, Bonilla comienza a delinear su aeroplano, con la cooperación de "ayudantes curiosos," y en febrero de 1911 compra en Buenos Aires el material que le faltaba. Todo de una precariedad tremenda, que lleva al fracaso del "Uruguay I" y a la fabricación del "Uruguay II," que cae ante los corresponsales de prensa el 22 de enero de 1913, junto con el joven piloto suizo-francés Monnard. Mientras tanto se constituye el "Centro Nacional de Aviación," que intenta prohibir los ensayos de Bonilla, exigiendo que no se permitan ascensiones ni ensayos públicos a quienes no tengan un certificado oficial.

La modernidad cinética premia, pero también exige permisos y titulaciones. Bonilla sigue un curso de pilotaje en la Escuela Civil de Villa Lugano, Argentina, consiguiendo el codiciado título de piloto-aviador en 1914. Tenía 27 años cuando comienza la Primera Guerra Mundial y el avión se perfila como un arma de espionaje y de batalla. Son pocos los aviadores en el Río de la Plata, y Bonilla se dedica a realizar exhibiciones en el interior del Uruguay. Lleva a cabo el primer vuelo nocturno en Uruguay y Enrique Delfino compone el tango-milonga "Bonilla" en su homenaje. Vuela por todo el territorio nacional, ayuda a sus amigos a vender aviones, los repara, coopera con la aviación civil, cobra entrada en sus exhibiciones, visita el sur del Brasil, le gana una apuesta al aviador inglés John Barron y en Paraná se encuentra con Carlos Gardel. Era una figura localmente muy conocida cuando en 1916 se accidenta y abandona los vuelos.

Más famoso fue Jorge Newbery, precursor de la aviación civil y militar argentina. Su vocación por la mecánica es común a los representantes de la modernidad cinética, pero en su caso lo condujo a estudiar ingeniería en centros universitarios de los Estados Unidos. Quien regresa en 1895 a Buenos Aires con el título de ingeniero electricista no es únicamente un excelente profesional, sino un deportista que practica boxeo, natación, automovilismo, esgrima, vuelo en globo y en aeroplano. Su descubrimiento de la aerostación, a inicios del siglo XX, es la revelación de muchos individuos en distintos países del planeta. Newbery escribe artículos a favor de la aerostación y pronostica que pronto se conquistará el espacio. Es un visionario del transporte aéreo.

Newbery describe la conmoción que lo embarga durante la primera ascensión en el globo *El Huracán*, a fines de 1909:

> Es la emoción más intensa que puede experimentar un ser humano. El río hervía abajo, lleno de malos presagios y amenazando con su salvaje y extraño idioma, pero la luna plena que rielaba las aguas hacía de cada onda un cambiante, y parecía la superficie del majestuoso río un campo de nácar y lentejuelas. Una impresión inmensa, dominadora, subyugante, se posesionaba de mí y en el ascenso se sentía algo como una dulce embriaguez que acariciaba los sentidos y el espíritu. (citado en Larra 77)

Raúl Larra ofrece interesantes detalles sobre el vuelo. Afirma que Newbery batió el record sudamericano de duración y distancia al salvar 550 kms. en trece horas, que el Aero Club le entregó una medalla de oro y que un club de fútbol adoptó el nombre y la insignia de su globo: *Huracán*. Pero la conquista del espacio no tiene límites y requiere el aeroplano. La modernidad cinética se justifica por medio del movimiento constante, mientras los "guapos" del aire se transforman en ídolos populares. Larra sostiene que Jorge Newbery llegó a ser el primer ídolo de la multitud porteña sin proponérselo y que pasó a competir con los ídolos políticos (112). Su actividad en beneficio de la aviación civil y militar será incansable, aunque su fama depende en gran parte de haber sido el primer piloto que cruzó de ida y vuelta el Río de la Plata y por haber alcanzado los 6,225 metros de altura, récord mundial (este récord no fue homologado por la comisión internacional, ya que se debía superar la marca anterior por lo menos en 150 metros, y Newbery sobrepasó la de Legagneux en 75 metros). Se afirma que Newbery desconocía el miedo y ello seguramente contribuyó a su muerte en un accidente de avión en 1914.

El cruce doble del Río de la Plata se tornó un desafío para los pioneros de la aviación. Donde hubiese bastante agua, había que atravesar, y ganar premios. Blériot debía su fama y riqueza al cruce del Canal de la Mancha; Lindbergh a su viaje transatlántico. El Río de la Plata suponía un desafío mayor que el cruce del Canal de la Mancha, 50 kilómetros contra los 38 europeos. Pero el premio de 100,000 pesos atrajo al milanés Bartolomeo Cattaneo, quien desembarcó en el puerto de Buenos Aires dispuesto a "saltar el charco" en 1910 con dos aviones Blériot. La tarde del 16 de diciembre, Cattaneo despegó del campo de la Sociedad Sportiva Argentina rumbo a Colonia. Se extravió durante el camino y sólo arribó a destino dos horas después

del horario previsto. Cuenta Lascano que al bajar de su Blériot, Cattaneo fue suspendido en brazos por el público (24).

Todo *récord* es un estímulo para la superación. Si Cattaneo había cruzado el Río de la Plata, Jorge Newbery se arriesgaría a fines de 1912 a ser el primer piloto de la travesía doble. Aprovechando la invitación a un asado, Newbery salió por la madrugada, almorzó, conversó con los amigos y retornó a la Argentina por la tarde. Fue una demostración inequívoca de las posibilidades de la aviación y una hazaña que parecía intimidar a cualquiera (Lascano 28). Una semana después, sin embargo, el joven Pablo Teodoro Fels se arriesgó a unir en vuelo directo Buenos Aires y Montevideo. Argentina y Uruguay eran desde este momento dos integrantes más de la audaz modernidad cinética en vías de globalización. Y no podía faltar la promesa de la aviación civil: el alemán Heinrich Lübbe transporta el primer pasajero sobre el estuario. El resto siguió el padrón conocido, pese a sus peculiaridades: aviadores del ejército argentino y uruguayo realizan demostraciones públicas en busca de *récords*; el correo aéreo entre Buenos Aires y Montevideo se inaugura en 1917; misiones aeronáuticas extranjeras visitan el Río de la Plata después de la guerra; la Compañía Río Platense de Aviación inaugura el servicio aéreo de pasajeros entre Argentina y Uruguay en 1922.

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Who Is in the Back Room?: The Intertextuality of *Don Quixote* and *El cuarto de atrás*

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Miguel de Cervantes's *El ingenioso hidalgo Don Quijote de la Mancha* (1605, 1615) contributes to the literary canon in at least three major ways. First, it recapitulates and borrows from nearly all literatures of its own time. Second, it reworks these literatures into something entirely new that strikes even contemporary readers as remarkably modern. Third, the resulting novel is a nearly omnipresent subtext in the canon of Spanish (if not world) literature from 1605 on. One example of this subtext lies in Carmen Martín Gaite's *El cuarto de atrás* (1978), which exhibits a clear intertextual dialogue with the seventeenth-century masterpiece. As this article will demonstrate, reading each novel in terms of the other provides a rich opportunity for re-examining the inner needs of each protagonist, especially with regards to the role of literature in his or her life. In each novel, literature allows for the protagonist's posterity, offers him or her a necessary escape from "real" life, provides a model for behavior, and inspires serious discussions of literary theory and criticism.

Before embarking upon this argument, a few caveats and clarifications may be necessary. First, given the three hundred-odd years between the publication dates of the two novels, Martín Gaite not only writes from within an entirely different political and social context, but also makes use of technological advances in the production and consumption of "literature." Whereas books are literature for both protagonists, for the protagonist of the 1978 novel, C., literature also includes magazines, films, and television. Second, in my reading, *El cuarto de atrás* is not by any means an imitation, but rather an emulation, paying homage to one of the fundamental literary works in the world. As I read her, Carmen Martín Gaite, either as a conscious nod to the *Quixote*, or simply in another demonstration of its

far-reaching influence, uses the figure of Don Quixote as a springboard for the development of her own character. Third, *El cuarto de atrás* exhibits a number of topical similarities to *Don Quixote* (*Quixote*), which, although they are peripheral to the argument of the present article, deserve mention. Among these similarities are C.'s need to burn her writings (34), her consumption of books like food (51–52), the imaginary island/ínsula (58), her possible "locura" in the eyes of society (102), her age (136), and the trope of the found manuscript (210). These similarities aside, a much more extensive parallel between the two novels is that each is considered a "book about books."

El cuarto de atrás (*El cuarto*) is a largely autobiographical novel that Carmen Martín Gaite calls "la única novela en la que hablo un poco de mí" (Caron 1). Among other labels, critics have called the work a memoir, an autobiographical fiction, a fantastic novel, and a reflection on literary theory (Uxó). In *El cuarto*, C., a fifty-year old female author, suffers a night of insomnia and writer's block in her Madrid apartment. The telephone rings and a man's voice informs her that she has scheduled an interview at that time. Throughout, the narrator simply calls this man "el hombre de negro" or "el hombre vestido de negro." C. invites him up to the apartment, and the two spend the night talking about C.'s career as an author, her childhood, and her reaction to the recent death of the dictator. All the while a storm rages outside. During the night, a stack of papers grows on the table beneath the man's black hat, and we later discover that these papers constitute the manuscript for *El cuarto de atrás* itself. Eventually, C. falls asleep, the man in black leaves, and it remains somewhat unclear whether his visit has been a dream or reality. When C.'s daughter awakens her in the morning, however, there is physical evidence of the man's earlier presence: two teacups, a gold pillbox, and the finished manuscript.

Stephanie Sieburth argues in *Inventing High and Low* that "While canonical writers such as Cervantes, Machado, and Darío are [. . .] quoted in the novel, their works take a back seat to the mass cultural genres" (188). On the other hand, while the narrator of *El cuarto* does spill more ink in explicit reference to such genres as the *novela rosa*, much of the intertextual presence of the *Quixote* rests more in thematic resonance than in name. Sieburth does concede, albeit in parentheses, that "(*Don Quixote* [is] another subtext for the plot)" but insists that the seventeenth-century novel "is *not* mentioned" by

name (210). In fact, at various moments through the night, the narrator mentions several works by Cervantes including *La Gitanilla* (37, 101, 176), the *Entremeses* (66), and the *Quixote* itself (125). As I will discuss, *El cuarto*'s narrator names the protagonist Don Quixote as a potential literary model to imitate (125).

In addition to its intertextual presence in *El cuarto de atrás*, Carmen Martín Gaite's other writings also reveal her to be an attentive reader of the *Quixote*. She appears in her writing and interviews a thoughtful critic of many works, both Spanish and foreign. Clearly, Carmen Martín Gaite benefited from an extensive education in literature; born in Salamanca in 1925, she received her degree in Romance Philosophy and Letters from the University of Salamanca in 1949, and her doctorate from the Complutense in 1987. She lectured on literature at the UNAM several times between 1976 and 1979, and served as a visiting literature professor at Colombia, Virginia, Yale, and Idaho Universities.

Among the many works that interest her, Martín Gaite professes a great admiration for the *Quixote*. For example, she observes that because "el regodeo y goce de quien lo escribió es casi palpable, llega a darnos envidia" ("Charlar" 30). In fact, she dedicates a large part of her essay "Charlar y dialogar" to drawing a direct comparison between *Don Quixote* and *El cuarto de atrás*. In her essay, Martín Gaite notes that though she had not planned to write *Cuarto* in such a way, dialogue is as central to it as to *Don Quixote*. In her words, she had planned to make the man in black an "interlocutor silencioso y sin personalidad definida, un ser abstracto que visita a la narradora en una noche de tormenta" ("Charlar" 216). However, as she developed the novel, the male character did not remain silent, but rather through his commentary and questioning seemed to develop a personality of his own, an identity of his own. Likewise, in Martín Gaite's analysis, the characters and message of *Don Quixote* develop through the constant conversations between Sancho and his master. According to her, in both *El cuarto de atrás* and *Don Quixote*, conversation comes to take the primary focus, overshadowing the very plot.

In "Charlar y dialogar," Martín Gaite compares the interaction between Don Quixote and the other characters to the relationship between a reader and a work of literature. She notes, "Cuando Don Quijote presta oído atento a ellas (que es en muchas ocasiones) se convierte en lector de una novela que le desvía de la suya y se la hace

olvidar" ("Charlar" 217). As we will see, her metaphor between listening and reading is particularly poignant because of the strong association in *El cuarto* between speaking and writing. To complete Carmen Martín Gaite's analogy, listening is to reading as speaking is to writing. For C., all four are inextricably intertwined, especially in her attempt to create a lasting legacy.

Both C. and Don Quixote see literature as a means to eternal life. Don Quixote considers participating in the literature of chivalry as an author before he changes his mind and sets out to live the life of a character instead. The narrator notes that while the pre-quixotized Alonso Quixano read from his library, "muchas veces le vino deseo de tomar la pluma, y dalle fin al pie de la letra, como allí se promete; y sin duda alguna lo hiciera, y aun saliera con ello, si otros mayores y continuos pensamientos no se lo estorbaran" (I, 1, 35). Then, when Quixote finally sets out on his first sally, having chosen adequate costumes and names, he continues to think of his life in terms of preservation by the pen. He fantasizes:

> ¿Quién duda sino que en los venideros tiempos, cuando salga a luz la verdadera historia de mis famosos hechos, que el sabio que los escribiere no ponga, cuando llegue a contar esta mi primera salida tan de mañana, desta manera?: 'Apenas había el rubicundo Apolo tendido por la faz de la ancha y espaciosa tierra las doradas hebras de sus hermosos cabellos [. . .]. (I, 2, 42)

His thoughts tell us that Don Quixote, having only recently assumed such a moniker, is already quite conscious of the importance of his lasting reputation. He knows that the way in which he will be remembered depends on how a narrator tells his story. Of course, the irony lies in that the tone the real-world narrator of *Don Quixote* employs is far from the respectful and admiring one that Don Quixote imagines (Johnson 44).

In Part II, Sancho, Don Quixote, and Sansón Carrasco discuss Part I's portrayal of the adventurers. Their conversation further clarifies the importance that Don Quixote attributes to literature in creating his legacy, as the protagonist expresses deep concern about his reputation. He knows that the written word (the already published Part I, and presumably the pending publication of later adventures) will

broadcast his life's work to coming generations of readers. Therefore, he awaits Sansón Carrasco "de quien esperaba oír las nuevas de sí mismo puestas en el libro" (II, 3, 580), and worries that the author:

> algún sabio, o ya amigo o enemigo, por arte de encantamento las habrá dado a la estampa, si amigo, para engrandecerlas y levantarlas sobre las más señaladas de caballero andante; si enemigo, para aniquilarlas y ponerlas debajo de las más viles que de algún vil escudero se hubiesen escrito [. . .] [y] [. . .] desconsolóse pensar que su autor era moro, según aquel nombre de Cide, y de los moros no se podía esperar verdad alguna [. . .]. (II, 3, 580)

Don Quixote's reputation as a knight is of supreme importance to him. Confirming this, he notes to Sansón, "Una de las cosas [. . .] que más debe de dar contento a un hombre virtuoso y eminente es verse, viviendo, andar con buen nombre por las lenguas de las gentes, impreso y en estampa" (II, 3, 581). As Don Quixote and Sancho Panza head towards El Toboso, Don Quixote again confesses, "temo que en aquella historia que dicen que anda impresa de mis hazañas, si por ventura ha sido su autor algún sabio mi enemigo, habrá puesto unas cosas por otras, mezclando con una verdad mil mentiras, divirtiéndose a contar otras acciones fuera de los que requiere la continuación de una verdadera historia" (II, 8, 614). In these concerns, as in his fantasized narration of his first sally, Don Quixote shows himself to be extremely conscious of the weight of the written word. As we readers can see, literature does in fact solidify the character's reputation as it has for the fictional and historical knights he admires. Don Quixote would likely be dismayed to know that his reputation as a madman, though it endears him to fictional and real readers alike, supersedes his legacy as a valiant knight.

Whereas Don Quixote wants to establish his reputation through written text, C. possesses the much more drastic Unamunian recognition that without writing she does not exist at all. If there were no risk of loss, she observes aloud, "si no se perdiera nada, la literatura no tendría razón de ser. [. . .] lo importante es saber contar la historia de lo que se ha perdido" (196). C. sees her memories like butterflies and fleeting images from dreams. She must write these memories down in order to preserve them (121–122). For her, then, the written

word carries the weight not just of her reputation, but of her own life experience. That is, she worries that if she does not both speak about her memories and turn that conversation into literature, she will lose the experiences themselves. Of the conversations with the man in black, Stephanie Sieburth notes, "C. has succeeded in saving the past from oblivion" (205). For instance, C. notes that a room she remembers exists only "mientras yo viva" (169). Therefore, writing is the only way to save these memories from a death simultaneous to that of the author.

Perhaps C. wishes only to save her experiences from oblivion, but in so doing, she also establishes a public legacy of the sort that so concerned Don Quixote. As her visitor notes, "la conozco por lo que escribe. Lo que pasa es que entiendo de literatura y sé leer entre líneas" (196). In fact, he knows her well enough from reading her publications to have become her ideal reader. The man fulfills C.'s every conversational and literary need, asking, for instance, "que no se fugue sola, me gusta más que lo haga en voz alta [. . .] o, por lo menos, si se fuga sola, cuéntame luego lo que ha visto" (126–127). He seems to intuit her need to commit her memories to paper, which, in the case of this particular magical night, happens naturally as the two characters converse. The danger of this phenomenon, of course, is that C.'s writings do not save her memories only for herself, but they also publish them to the reading public, who reads what she has previously kept secret.

How exactly this process works is unclear. The man suggests that he is recording their conversation not with a tape recorder, nor with a pad and pen, but rather with an unnamed "sistema que estoy ensayando ahora" (186), or, as we discover throughout the novel, the book that writes itself and records their conversation on the page. This phenomenon, difficult as it may be to explain rationally, also finds resonance in another Cervantine work: the double novellas "El casamiento engañoso" and "El coloquio de los perros." In the first of these two novellas, Campuzano overhears, transcribes, and thus preserves, a nighttime conversation between two dogs. The second novella is the transcript of the conversation, which regards the life stories of the animals and a debate of theoretical literary questions. Campuzano tells Peralta:

> yo oí y casi vi con mis ojos a estos dos perros, que el uno se llama Cipión y el otro Berganza, estar una noche, que fue la penúltima que acabé de sudar, echados, detrás de mi cama, en unas esteras viejas [. . .] oí, escuché, noté y finalmente escribí, sin faltar palabra, por su concierto; de donde se puede tomar indicio bastante que mueva y persuada a creer esta verdad que digo. (535–36)

Here it is a human hand that records the conversation, while, despite Campuzano's insistence on its veracity, the conversation itself seems suspiciously fantastic. In *El cuarto de atrás* the reader is in a position more to Campuzano's, an unseen "fly on the wall" who hears the life story and literary discussion of C. and her mysterious guest.

In *El cuarto*, both the hand that writes and the conversation itself are fantastical. What we do know is that C. needs to write her life in order to save it. These memories depict C. as a lifelong reader of books, magazines, and movie stars' images. She is yet another example of characters for whom, in the words of Carroll B. Johnson, "literature provides a means of coping with the otherwise intolerable pressures of their personal situations" (88). She and Don Quixote both use literature as an escape from their real lives. In examining this phenomenon it is necessary to ask 1) from what does the protagonist need an outlet?, and 2) how does this particular genre of literature fulfill his or her needs?

Throughout nearly all of *Don Quixote*, the protagonist confronts the material world around him in terms of escapist literary models. He seems to use diversionary literature to distract his attention from his bland day-to-day existence, if not for a deeper darker reason. The narrator is able to sum up Don Quixote's pre-sally life in just a few lines. He is "gran madrugador y amigo de la caza," "un hidalgo de los de lanza en astillero, adarga antigua, rocín flaco y galgo corredor" (I, 1, 32–33). In fact, his routine meals and dressing habits merit more ink than do most of his activities. In short, "His lifestyle, described on the memorable opening page, conforms to that of a familiar type, associated with threadbare frugality, hunting, the relics of honourable ancestry, parochial seclusion" (Close 1). It seems the only thing that gives his existence any noteworthiness at all is that "los ratos que estaba ocioso, que eran los más del año, se daba a leer libros de caballerías, con tanta afición y gusto, que olvidó casi de todo punto

el ejercicio de la caza, y aun la administración de su hacienda" (I, 1, 34). Due to his overwhelming interest in books, Don Quixote buys "todos cuantos pudo haber dellos" (I, 1, 34). This obsession with literature is an obvious social deviancy, and it certainly seems to provide the Manchegan gentleman with his only diversion from an otherwise unremarkable daily existence.

In agreement with this reading, Edward Baker notes how unusual it is that Quesada/Quejana would have an entire "room set aside exclusively for his books," and concludes that "the hidalgo's library is the site of a breach of an otherwise harmonious, albeit modest, domestic order" (13–14). Don Quixote's relationship with literature diverges, for example, from that of Don Diego de Miranda, who exhibits a life in perfect accord with the established norms of his social class and position (II, 16). Don Diego has a wife and children and spends the bulk of his time hunting and fishing, not reading. He also has a library, but he keeps his books strictly arranged according to language and theme, and doesn't spend excessive amounts of time or money on them. Of particular note, the books of chivalry that so occupy Don Quixote's time and mind have not yet, Don Diego states, "entrado por los umbrales de mis puertas" (II, 16, 671).

In stark contrast to Don Diego's *mesura*, Don Quixote is so taken by his books of chivalry that he sells off most of his possessions in order to feed his addiction, and ultimately decides to imitate their model. Several hundred years later, C. lives in a Madrid apartment similarly overflowing with texts, and experiences something akin to what Don Quixote experienced; she reads, writes, and discusses literature as a means to divert her attention from the intolerable world of war and violence, and later conformity, dictatorship, restriction, and censorship. Her social deviancy lies in her rejection of the image of the orderly and restrained woman promoted by the official doctrine. Reading (or re-reading) *Don Quixote* in light of the political and cultural climate of *El cuarto* illuminates possible reasons behind Don Quixote's literary obsession. It seems that he, too, needs an escape from an otherwise unbearable cultural and/or political reality.

In their article "*El cuarto de atrás*: Metafiction and the Actualization of Literary Theory," Joanne Lipman Brown and Elaine M. Smith explain that "literature may function as an escape from reality" for Martín Gaite, who has called it "'una evasión de la rutina, como rechazo de un mundo agobiante, obligatorio, y consabido'" (64).

Brown and Smith go on to affirm that literature must, to provide an escape, include ambiguity (65). In Carmen Martín Gaite's experience, as evidenced in her interviews, as well as in C.'s case, ambiguity, imagination, and literary exploits provide an alternative to the rigidity and monotony of Franco's legacy. Emma Martinell agrees with this interpretation as well, noting that "La autora reconoce haber padecido desde pequeña la esclavitud de vivir en un recinto ordenado, y sin novedad ni trasgresión posibles de la limpieza y orden" (146). Finally, Mercedes Carbayo Abengózar also notes that Martín Gaite inserts subversive elements into *El cuarto de atrás* "mediante su único refugio: la literatura" (5). These assertions all hold up well when we examine the text of *El cuarto*.

Of all that C. suffers, she complains that "lo más grave era la falta de libertad" (80). She rebels against the restrictions placed upon her by surrounding herself with piles of written text, delighting in the "aglomeración de letreros, de fotografías, de cachivaches, de libros...!, libros que, para enredar más la cosa, guardan dentro fechas, papelitos, telegramas, dibujos, texto sobre texto: docenas de libros que podían abrir y volver a cerrar, y que luego quedarían descolocados, apilados unos sobre otros, proliferando como la mala yerba" (16). C. notes further that "Yo siempre soñaba con vivir en una buhardilla donde siempre estuvieran los trajes sin colgar y los libros en el suelo" (89). From her delight in disorder, we gather that C. deeply needs to rebel against the strict order that the dictatorship imposes. However, because she lives within the dictatorship for the majority of her life, her rebellion must be within closed doors.

C.'s only escape is into her own disordered apartment and her ambiguous reading and writing. Due to her surroundings, C. does not sally forth, but rather uses her mind to travel. She thinks about her potential escape only "a solas y a escondidas," and explains to her visitor that books are akin to traveling because they allow her to leave the unwanted and uninteresting behind (41). Thus, she manages to set us a dual existence, secretly maintaining what Sieburth calls the "reading, escape, madness" of the Republic within Franco's imposed "activity, sanity" (205). In fact, like Don Quixote, C. believes that some of the best escapism is found in a "novela caballeresca o de cuento de hadas" (43). In her own life, however, she relies primarily on romance novels and fantasy. These works not only provide her with an escape from her daily existence, but also serve as "literatura como

refugio," like the back room itself, protection from such unpleasantness as "el frío" and "los bombardeos" (59).

At various moments in her life, C. uses literature as an escape and a refuge from rejection, suffering, boredom, and war. For instance, when the young men who spark her interest do not reciprocate her affections, she "aprendía a convertir aquella derrota en literatura, otra vez será, a intensificar mis sueños" (182). She picks up this technique from a childhood friend who "me inició en la literatura de evasión" (183), collaborating with C. in planning a romance novel along the same lines as those they frequently read. Her friend needed literature more than she, because "lo pasaba peor" (183), an observation that demonstrates that literature was indeed a response to and salve for suffering. C. interprets her current situation in terms of these same romance novels, wishing she could call her (now dead) girlhood friend to tell her that she has finally met their oft-imagined male character "en carne y hueso" (184). In him, her secret and imaginary love life seems to be taking on a solid form, perhaps suggesting that with the transition to democracy in full swing, she can finally begin to live an enjoyable and fulfilling life. Alternatively, perhaps he is simply another imaginary lover like those of her girlhood.

C. discusses Don Quixote in a similarly confusing light. He is simultaneously a role model for escapism and a national symbol:

> quedarse, conformarse y aguantar era lo bueno; salir, escapar y fugarse era lo malo. Y sin embargo, también lo heroico, porque don Quijote y Cristo y Santa Teresa se habían fugado, habían abandonado casa y familia, ahí estaba la contradicción, nos contestaban que ellos lo hicieron en nombre de un alto ideal y que era la suya una locura noble [. . .]. Yo pensaba que también podía ser heroico escaparse por gusto, sin más, por amor a la libertad y a la alegría—no a la alegría impuesta oficial y mesurada, sino a la carcajada y la canción que brotan de una fuente cuyas aguas nadie canaliza—, lo pensaba a solas y a escondidas. (125)

Here, C. considers Don Quixote in the same vein as Santa Teresa and Christ, all upstanding cultural models that nonetheless contradict the official doctrine of Franco's regime. Santa Teresa and Christ do not

fit into traditional family roles, yet they are heroes within Franco's dictatorship. They have fulfilled C.'s fantasy, have escaped their realities according to their "alto ideal" and because of "locura noble." As much as she admires these rebellious iconoclasts, however, she does not follow their path of literal escape. The figures whose paths she does follow come from a variety of other genres.

Both C. and Don Quixote use literary figures as paradigms for their own behavior. This trait has been well documented with regards to Don Quixote.[1] In just one of many examples, Don Quixote "propuso de hacerse armar caballero del primero que topase, a imitación de otros muchos que así lo hicieron, según él había leído en los libros que tal le tenían" (I, 2, 42). He chooses his name, his love interest, his squire, and his clothing based on what he has read. In short, he builds his entire plan upon the scaffolding established by chivalric literature. Don Quixote also resists doing anything that he has not already read about in his books. For example, he tells the first innkeeper that "no traía blanca, porque él nunca había leído en las historias de los caballeros andantes que ninguno los hubiese traído" (I, 3, 51). During the famous incident with the windmills, Don Quixote tells Sancho that he does not complain about his pain because "no es dado a los caballeros andantes quejarse de herida alguna, aunque se le salgan las tripas por ella," a rule that Sancho hopes does not apply to squires as well (I, 8, 91). Hearing this, Don Quixote laughs and explains that Sancho "podía muy bien quejarse como y cuando quisiese, sin gana o con ella; que hasta entonces no había leído cosa en contrario en la orden de caballería" (I, 8, 91). These few examples are representative of the constant effort by Don Quixote to keep his behavior in line with that of the fictional knights after whom his entire plan is modeled.[2] This approach is possible because the chivalric works follow consistent and predictable patterns, thus allowing Don Quixote to imitate them in a way that subsequently becomes predictable to his companions. For C. this phenomenon is not quite as pronounced, but nonetheless, literary figures do exert a marked influence on her behavior.

C.'s escape into literature causes her to lose touch with the Aristotelian divide between Poetry and History, and even with the difference between reality and fiction. In "De lo (neo)fantástico al Caos," Antonio Pineda notes that for C., "La irrealidad de la literatura (entendida como contradicción, multiplicidad de la identidad y concepción histórica no cronológica) configura [. . .] la realidad,

además de invadirla y suplantarla. La vida se ficcionaliza (y se vive a través del discurso literario) mientras la ficción se hace más real que nunca" (14). When her visitor hands C. a lit cigarette, for example, she thinks "muy de novela rosa este detalle" (190). Sieburth notes that these details make it "impossible to separate a level of the 'real' out of fiction" (206). Much like in Don Quixote, this confusion and interplay between the Aristotelian categories comes from the fact that C. interprets and acts upon her reality with an eye to literary models, especially romance novels.

As noted by Sieburth, the *novelas rosa* are the most present of named intertexts. This genre is effective in C.'s life because its works are idealized love stories that portray a variety of female protagonists and excite C.'s erotic imagination while allowing her to avoid consummating her desires. The *novelas rosa* also provide particularly effective literary models because they follow set patterns. C. notes, "En las novelas rosa, cuando se llegaba a una escena de clima parecido a ésta, se podía apostar doble contra sencillo a que el desconocido iba a revelar su identidad [. . .] eran esquemas invariables, así ocurría también en la primera novela por entregas que escribí con mi amiga del Instituto y que no llegamos a terminar" (140). On the night narrated in *El cuarto*, the bet C. mentions would be a winner. Not only does she discover the name of the man in black, but according to a voice on the phone, his name is precisely the one C. would have expected: Alejandro (144). As with the books of chivalry that Don Quixote reads, romance novels are imitable because of this same predictability. Additionally, both romance novels and chivalric literature are considered "low" or "pop" fiction, not only because they follow set formulae, but also because they attract a broad audience and appeal to "coarser," less intellectual sides of the human psyche. If chivalric literature is all about fighting and romance, *novelas rosa* are all about passion and physical attraction.

The impact of romance novels on C.'s life is evident at several moments throughout the night. For instance, shortly after the man in black arrives, he asks whether C. is afraid of the thunder, and C. smiles with her eyes closed. Suddenly, the narrator jumps to the text of a romance novel: "Oh, Raimundo—exclamó Esperanza, mientras brotaban las lágrimas de sus párpados cerrados" (38). C.'s mind also jumps to the words and themes of the *novelas rosa* each time she feels the pull of sexual tension between her and her visitor. For

instance, she notes "Nos estamos mirando a los ojos ya sin paliativos, el corazón se me echa a latir como un caballo desbocado, esto del caballo desbocado lo decían también con frecuencia aquellos libros" (141). She recalls that as a child, she "Leía tantas novelas rosa, de Eugenia Marlitt, de Berta Ruck [. . .]. Luego vino Carmen de Icaza y desplazó a los demás, ella era el ídolo de la postguerra, introdujo en el género la 'modernidad moderada', la protagonista podía no ser tan joven, incluso peinar canas, era valiente y trabajadora" (141). That C. mentions this older protagonist justifies her own tendency to interpret her adult life in terms of a romance novel; the protagonists of Carmen De Icaza's works are older professional women like C.

Unlike Don Quixote, C. is fully aware of the fact that the *novelas rosa* are—at least in their printed versions—fictional. She recognizes her own tendency to adopt the novels' phraseology, but chalks this up to a generalized phenomenon among girls of her generation. She notes, "es muy importante el papel que jugaron las novelas rosas en la formación de las chicas de los años cuarenta" (138) and that "es difícil escapar a los esquemas literarios de la primera juventud, por mucho que más se reniegue de ellos" (141). C. explicitly acknowledges the role that these novels have played both in her youth and in her current potential romance with her visitor. At one point, she even notes, "me está habitando la literatura" (49). That C. metacognitively comments on her tendency to imitate literature further underscores the extremeness of Don Quixote's mental state. C. accepts her situation and comments "lo que importa es tener en cuenta los modelos literarios que influyen en las conductas, ¿no?, no tiene más que echar una mirada a la literatura universal, no encontrará una sola obra donde los grandes amores no se asienten sobre la carencia de satisfacciones reales" (181). C. allows that her interpretations, here regarding love relationships, depend on the models she takes from romance novels. She even generalizes further, thinking to herself, "Siempre hay un texto soñado, indeciso y fugaz, anterior al que de verdad se recita, barrido por él" (40). Further, not only does C. interpret her interaction with the man in black in line with the patterns of romance novels, but these literary patterns seem to have reached even her subconscious "decorando nuestros sueños con el material que nos suministraban" (153).

The literature that inhabits C.'s consciousness includes not just romance novels, but also magazines, films, and television programs. C. remembers years back "estaba sola, imitando la postura de aquellas

mujeres, inexistentes de puro lejanas, que aparecían en las ilustraciones de la revista 'Lecturas', creadas por Emilio Freixas para novelas cortas de Elisabeth Mulder" (13). She also decorates her room based on what she sees in the same magazine. As an adult, C. adopts the manner of an advice column, suggesting to the woman who calls the house "todos hemos pasado por momentos malos, pero hay que procurar reaccionar," after which she immediately regrets "la esterilidad de mi consejo, formulando en términos de consultorio sentimental, en aquel tono aséptico y escapista de la revista 'Y'" (151). Incidentally, this scene sets up an even more subtle play on the Aristotelian categories, as the magazine takes its name from a historical figure (Ysabel), and then provides advice for "real" letter writers. C. imitates the style of a real but stylized advice columnist, and then regrets the apparent falseness of her imitation.

Along with magazines, films present paradigms of behavior for C. as well. In fact, the young C. thinks being an actress would be wonderful in its possibility to "desdoblarme en cientos de vidas" (85). C. also finds herself inadvertently imitating the artificial tone of a "comedia mala" (123) as she has done with advice columns. In another cinematic imitation, C. literally trips over her Todorov book, and interprets her movement in terms of film:

> Ha sido una caída de película de Buster Keaton. Cuánto me hacían reír esas calamidades del cine mudo que luego he protagonizado cientos de veces: tropezar, confundirse de puerta, darse de brices contra la pared [. . .] accidentes reiterados que, siempre que vuelven a producirse, descargan de tensiones y devuelven la propia identidad más que cualquier esfuerzo deliberado, torpezas que revelan la inseguridad del antihéroe. (20)

In this instance, C. establishes yet another level to the theme of imitating literature. First, having seen the films as a child she chooses to copy their slapstick humor. Then, having imitated Buster Keaton's movements consciously, years later she relates an accidental fall to her own imitations of the film star's planned but fictional falls.

In a third example of the influence of film, C. tries to follow Diana Durbin as she "subministraba modelos americanos de comportamiento" (64). She collects chromes of her along with Claudette

Colbert, Gary Cooper, Clark Gable, Shirley Temple, and others (65). She calls these figures "ídolos" and "dioses" (85) and imagines that Franco's daughter, being of the same age and gender, must collect them as well. As Don Quixote's interest in popular chivalric literature aligns him with characters in the novel, such as those in Palomeque's Inn (I, 32), as well as to contemporary readers of the *Quixote*, the mention of collecting movie stars' chromes builds a bridge between C. and readers who may also have collected them. As a consequence, three "people" in *El cuarto* are placed on a similar playing field: the historical figure of Carmencita Franco (as constructed in a fictional character's mind), the protagonist C., and the real-life readers of the fiction. Real-life details such as these elevate C.'s status, making her more realistic.[3] In a final cinematic example, C.'s behavior mimics that of someone not acting in, but watching a film. She describes, "Me quedo paralizada, con los ojos fijos en la pared de enfrente, esperando que se dibuje allí la siguiente escena, como si estuviera en el cine viendo una película de suspense" (sic) (147). Here she sees not herself, but the space around her in terms of movies.

Meanwhile, other characters in *El cuarto* accept the imitation of literary figures, but opine that C. has simply chosen the wrong role models. For instance, C.'s mother would also have liked to be allowed to "leer y jugar a juegos de chicos" and even "estudiar una carrera, como sus dos hermanos varones" (91). Despite these dreams, however, C.'s mother directs her daughter away from a literary or other professional career. Her mother presents C. with an alternative literary paradigm to imitate: a novel called *El amor catedrático* (92). This book tells the story of a girl who makes a mistake in studying for a professional career. She chooses the right path in the end, though, falling in love with her professor and marrying him instead of pursuing her own career. Ultimately her story is meant to model for C. the correct life of a young Spanish woman.

Certain characters around Don Quixote also try to re-direct his impulse to imitate chivalric literature. For instance, the *canónigo* and the priest suggest that it would be better if Don Quixote would read Byzantine romances instead (I, 47-48). The Byzantine romances of the Early Modern era presented alternative, more productive and contemporary models that Don Quixote could follow rather than aspiring to be an outdated knight errant. In the seventeenth century, "Guardians of literary taste and public morals prized the Byzantine romances and

opposed them to the nefarious romances of chivalry, holding them up to be imitated" (Johnson 79). In the end, though, having been defeated by the Knight of the White Moon, Don Quixote chooses to divert his own impulse to imitate chivalric literature not towards Byzantine, but towards pastoral literature.

In practice, much of the novel's discussion about pastoral, Byzantine, and chivalric literature has less to do with madness and more to do with pressing themes of literary theory. Literature inspires a great deal of theoretical discussion among the characters of *Don Quixote* and *El cuarto de atrás*. For instance, in *Don Quixote* (Part I), such episodes as the scrutiny of books (I, 6), the adventure with Marcela and Gristónomo (I, 12-14), Sancho's story about Lope Ruíz (I, 20), the conversation in Palomeque's inn (I, 32), and especially the caging of Don Quixote (I, 47-50) inspire characters to discuss narrative theory and practice. In Part II, Sansón Carrasco arrives and engages Don Quixote and Sancho in a discussion about Part I (II, 4). Later, Cide Hamete Benengeli responds to criticism about having included "El curioso impertinente" and "Capitán cautivo" in Part I (II, 72), and Álvaro Tarfe, a character from Avellaneda's sequel to the *Quixote*, shows up to pronounce the superiority of Cervantes's version (II, 72). Throughout both volumes of *Don Quixote*, the play on authorial voices allows the narrator to criticize or praise what the various "authors" and "translator" have included or omitted. For example, Cide Hamete Benengeli includes details about Maritornes's lover because he is a friend or even a relative ("el autor desta historia que desse arriero hace particular mención, porque le conocía muy bien, y aun quieren decir que era algo pariente suyo") (I, 16, 158). Clearly, the second author praises this detail ironically, as another critique of inclusion of material for the wrong reason.

For C. and the man in black, their allegorical discussion represents the process of writing and creation. As do the conversations in *Don Quixote*, C.'s conversations with her visitor frequently revolve around questions of literary theory and criticism. For example, the visitor asks that C. "[le cuente] cómo se le ocurrió el libro" (129). They discuss C.'s earlier works, particularly so that the man can assess C.'s lack of commitment to the fantasy genre (31, 48, 105). C. also criticizes the tendency of other writers to end their love stories with weddings. C. disapproves because she imagines there is more to tell about love than just the courtship (92). C.'s overarching view on literature is that "lo

más excitante son las versiones contradictorias, constituyen la base de la literatura, no somos un solo ser, sino muchos, de la misma manera que tampoco la historia es esa que se escribe poniendo en orden las fechas y se nos presenta como inamovible" (167). C. believes that the best literature is that which (like *El cuarto de atrás* and *Don Quixote*) forces readers to grapple with complex characterization.

In a final example of the blurred line between Poetry and History, because of her belief in the importance of complexity, C. has more trouble believing in simplified historical figures than in complex fictional ones. Historical figures, she states, "me parecen tan fantásticos como Wilfredo el Velloso o la sota de bastos, personajes de una baraja con la que se podían hacer toda clase de combinaciones" (132). Her own inventions also seem more real to her than do historical personages like Isabel la Católica. For example, the island Bergai that she dreams up with her girlhood friend "tenía la fuerza y la consistencia de los sueños [. . .] todo podía convertirse en otra cosa, dependía de la imaginación" (195). In a final literary critique, when C. confesses her difficulty in distinguishing between fiction and nonfiction, the man in black encourages, "Pues atrévase a contarla, partiendo justamente de esa sensación. Que no sepa si lo que cuenta lo ha vivido o no, que no lo sepa usted misma. Resultaría una gran novela" (197). The theoretical discussion that ensues about the importance of a title reads much like a conversation Don Quixote and Sancho could have had along the road. Of course, all of C.'s comments lend a positive spin to the resulting novel.

In the end, although C. and Don Quixote follow similar routes, using literature for posterity, escape, imitation, and discussion, they arrive at very different places. Whereas Don Quixote hopes to return to a social order based on chivalry, C. hopes to free herself from the ordered but constricting rules of her past. Unfortunately, in the end Don Quixote's defeat and death signal the impossibility of his dream, the victory of social pressure to conform over individual creativity and quirkiness. Carmen Martín Gaite calls Don Quixote's death "la desembocadura final y no deseada por nadie: la cordura de Don Quijote en su lecho de muerte. 'En los nidos de antaño no hay pájaros hogaño.'" ("Charlar" 217). Perhaps in protest, she writes quite a different end for C., who awakes in her apartment and maintains her belief that fantasy and chaos are superior to order and reality. In *El cuarto de atrás* itself, C.'s dream of chaos and ambiguity has come true.

Notes

1. Incidentally, Don Quixote himself is not the only character to do so. Such characters as Anselmo and Eugenio, who live out a pastoral novel (I, 51), and Ginés de Pasamonte, who lives out a picaresque one (I, 22), also take literary models for their life works.

2. Of course, chivalric literature is not the only genre Don Quixote imitates. In the end, the protagonist decides to follow the life of a literary pastor, and finally, an exemplary Christian (perhaps equally fictionalized). *Don Quixote* recreates other literary models as well, including pastoral, picaresque, and Byzantine romance (See Johnson, Chapter 6).

3. Of course, we should also remember that there are critics who argue that C. and Carmen Martín Gaite, the author, are one in the same.

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An Interview with Jo Labanyi

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Professor Jo Labanyi visited UCLA in the month of May to conduct a seminar titled "Film Magazines, Female Subjectivity, and Cultural Memory in Early Franco Dictatorship," sponsored by the Department of Spanish and Portuguese. During this visit, *Mester* had the pleasure to interview the pioneer and the leading figure in the study of cultural studies in a Spanish context. Professor Labanyi was formerly a Professor of Spanish Cultural Studies at the University of London and Southampton, UK. Currently she is Professor in the Department of Spanish and Portuguese at New York University. She specializes in nineteenth- and twentieth-century Spanish culture with a particular interest in popular culture and gender studies. Her recent publications include (ed.) *Constructing Identity in Contemporary Spain: Theoretical Debates and Cultural Practice*, *Gender and Modernization in the Spanish Realist Novel*, and also co-edited *Spanish Cultural Studies: An Introduction. The Struggle for Modernity*. In this interview, she discusses her career trajectory, her current and future research projects, as well as some of her insights on Spanish Cultural History.

Mester: We are interested in learning more about your professional trajectory. You started by focusing on the nineteenth-, later moving to twentieth-century Spanish literature, where you began studying the post-Franco era, and then went back to the 1940s and '50s. What specifically influenced these choices?

Jo Labanyi: I don't think that my trajectory was so tidy, actually. The first work I published was about fiction of the late Franco period. At the time I started in the academy in the '70s, that was contemporary. I've been around for some time. I was trained in New Criticism—where you don't have to deal with the world outside the text, there's only the text and nothing but the text; you learnt how

to dissect a text and look for meaning beneath and in between the words and not just on the surface. Actually, I have always taught both the twentieth and nineteenth century. It's a bit hard to say why my research moved from the late Franco period to the nineteenth century. I think it was probably because of some wonderful work written on the nineteenth century by feminist critics in the States, Britain, and also Latin America, starting in the '70s and '80s. I found this work very interesting and kept thinking about these ideas in relation to the Spanish novel. Perhaps it was unconscious but I think this is how I became interested in the nineteenth century. I was lucky enough to get a really nice research fellowship, which paid for me to be free from teaching for two years. I was able to conduct historical research, doing archival work in Spain that I could have not done without having that amount of time. I think that this is what got me away from just doing textual studies. The minute that you get into archives, you get hooked and you realize that your material relates to all the public debates of the time and you start to understand its significance for contemporary readers. You need to be familiar with the public debates going on at the time in the press, and the kind of books that were coming out; also, what kind of intellectual figures were read and the political theorists, for example, that were circulating in Spain at that time. Then you notice a common fund of images that keeps surfacing in all these different texts. You start to see a related pattern of imagery in the novels. It was a luxury to have two years off, which changed the way I was working.

This time off was, in fact, to do a book on 1940s cinema, which I haven't yet finished because I have obtained other awards for subsequent projects. Now I have a big backlog, which I have to clear. Although I had the fellowship to write the book on 1940s cinema, I spent most of the time researching and writing the book that became *Gender and Modernization in the Spanish Realist Novel*[1] because I found such interesting stuff in the archives. The funding body, the British Academy, was actually very nice when I confessed at the end, when I had to write my report, that I had used the time not only to research 1940s cinema but also to complete the nineteenth-century book; they said they were delighted to have funded two books instead of one.

Now, with my current project funded by the British Arts and Humanities Research Board—'An Oral History of Cinema-going in 1940s and '50s Spain'—I am very much into the 1940s and '50s.

I've always been interested in the early Franco period, particularly the '40s—less so the '50s. But we chose for the oral history project to look at the '50s too because we thought it would be good to have two decades during which there was massive change: you've got the beginnings of a new, more consumerist-driven discourse already entering Spain in the 1950s, before the Opus Dei technocrats of the 1960s. So just doing the '40s was going to be less interesting. But I still feel incredibly moved by the political and economic hardship that people had to deal with in the 1940s. Also, I feel that the way that early Francoism has been talked about in Spain often produces a simplified picture—although there has been some wonderful work done here by historians. There tends to be a belief that there was a monolithic thing called Francoism which dominated all culture produced at the time. I was interested in trying to pull out some of the cultural complexity and get away from the idea that a particular regime, no matter how brutal it is, can control everything that is going on. I'm convinced that Spanish readers and spectators—I'm sure that was the case too in Latin America under dictatorship—were incredibly sophisticated because they had to learn to decode everything since they knew it was censored. Even if they were not sure that it was censored, they would often decode and read things into the text that perhaps were not there. Whereas in a democratic country, people tend to take everything at face value and not question what they read and see.

M: Also, there seems to be a shift in your work from a more gender-driven study to the recent focus on identity politics. Could you comment more about this?

JL: I don't think that you can separate gender from identity. Gender came into my work with the *Gender and Modernization* book, which I was researching in the mid '90s, and that was published in the year 2000. I now find feminist theory a bit constricting, particularly because there has been such an emphasis on psychoanalytical approaches, although many feminist critics using a psychoanalytical approach have tried to rework Freud, recognizing that some aspects of Freudian theory were creating real problems for theorizing women. It's interesting now to think about how it happened that Gender Studies started off within a psychoanalytic framework, and I don't have an answer to that; it seems that it reflected what was going on at the time.

What I have just said ties it up with what I was saying before about doing the archival work for the *Gender and Modernization* book. I found that I was getting less interested in the psychoanalytically-oriented criticism because it often operated in a historical vacuum, which really worries me. In this context, I should say that I am not too keen on the phrase "Cultural Studies" but I have become associated with it because of the Cultural Studies book that I did with Helen Graham[2]—and I could have not done it without her as a historian. I prefer the term "Cultural History" because I believe historical context is really important and I feel that archival research, even when working on the contemporary period, is hugely enriching (though of course not all projects need it). It was looking at historical debates outside of the texts I was studying, and that also took me outside of the psychoanalytically-driven Feminist Criticism of the time. I came to feel that gender was part of a whole lot of other things that were going on. This was at least partly recognized when Feminist Studies broadened to become Gender Studies. But it was necessary to start by looking at women because they had been ignored; it was only after having filled that gap that we could go back and look at the bigger picture.

With regard to identity politics, I don't think that's something I've ever been interested in, if one defines "identity politics" in the strict sense of particular groups making political claims to legitimate their rights on the grounds that they occupy a particular subject position—for example, that of Black British or Women. The essentialism involved here is problematic, though there is such a thing as a strategic use of essentialism, which can be valuable, as has been argued in the Social Sciences. That is, it can be strategically useful to argue that you are part of a bigger group, which has some kind of monolithic or tidy identity, because that allows you to put your claims forward in the political arena. However, it needs recognizing that this is a strategic move, and it is not a move that I am personally interested in making. I am much more interested in a fluid concept of identity that is unstable and in every respect strategic, because in everyday life you adapt according to the particular circumstances and choose from the available repertoire of ways of behaving, depending on what position you are in at any given time. In this respect it is interesting to recount something that happened during the European-wide project "Europe: Emotions, Identities, Politics" I was involved in, based in Germany and directed by Italian historian Luisa Passerini. About six

months into the project, the research team decided to abandon the word "identity" and to replace it with the word "identification." It was an interesting decision, because we were finding that the word "identity" reified things—"identity" is a thing you have or own and that you can label and put boundaries on—whereas "identification" is a process. "Identification" is not about something inside you, like an "identity;" an "identification" is intersubjective, it's about relationships between you and what's out there. I really like that term and it also helps to use it in the plural: "identifications." One can talk about "multiple identities" but that still refers to things that are inside you. I am interested in inter-subjectivity and how that operates at the level of everyday life. I think this is a much broader arena than an originally psychoanalytically-oriented feminist frame.

With regard to my intellectual trajectory, it is worth mentioning that much of it has happened as a result of networking, which has not only allowed me to set up and participate in collaborative projects, but has also introduced me to new ideas and approaches that have changed my own work. You not only have a great time working together as part of a research team, but it's intellectually very stimulating working with people coming from different countries. One important network that has done much to shape my current interest in intersubjectivity is the Memory Studies group that developed around the Graduate Program in Memory Studies which I set up at the University of London's Institute of Romance Studies, when I was the Director there. Memory has proved a particularly productive area for intellectual networking because it brings together people from a whole range of different disciplines. So the moral of the story is that networking leads to all sorts of opportunities, which are unpredictable, and one's work develops in unanticipated ways if one says "yes" to the opportunities that come from making new contacts.

M: Given that you are the pioneer of Spanish Cultural Studies, we are curious to know the direction of your current research in the field?

JL: I think I actually do Cultural History and not Cultural Studies. But if you say you do Cultural History, people often think that you are a historian working for a History Department and that you are doing empirical work finding facts, rather than doing cultural readings. I

think a lot of people understand by Cultural Studies something purely contemporary or, even more narrowly, studies of the contemporary mass-media. Whereas I would define Cultural Studies as being the analysis of culture as a system or process. I don't think Cultural Studies is defined by one's object of study, but by using a certain kind of methodology that sets particular cultural products in a wider cultural system. That is something that can be done with reference to any time period. In practice there are lots of different kinds of Cultural Studies—for example, there is sophisticated Cultural Studies work coming from Communication Studies and from the Social Sciences. If you go to Cultural Studies conferences, it is actually quite interesting to realize that the majority of people there come from the Social Sciences rather than Humanities. A lot of that work will be on, let's say, how do multinational organizations function, using sophisticated theorizations from Communication Studies or Social Theory, but often without any history or any historical context. Some of that work, which was originally grounded in historical context (at least in British Cultural Studies), is what gave Cultural Studies its name. A lot of people think, also, that if you are doing Cultural Studies then you are only working on what they would consider trivial aspects of culture, like *telenovelas* or comics. But you can do wonderful cultural analysis of canonical texts—that is what I was trying to do in my work on gender and modernization in the Spanish realist novel, for example. Yet, what comes to mind for a lot of people when you mention Cultural Studies is actually very limited. I've become very interested in looking not only at cultural products, but also at what people do with them, at how culture gets enmeshed with everyday life. There is now a whole body of theory about everyday life. I think I've become interested in that because I want to look at the interface between cultural consumption and what else is going on in people's lives.

Of the collaborative projects I'm involved in now, the first is the *Oral History of Cinema-Going*. We are writing two books on that project: the first in English, which is supposed to be ready in October. We had to fight really hard to get a publishing contract for what I thought was the most interesting project that I have been involved in during my career. We are all co-authoring the book, so that we have equal status in the project. Co-authoring means that every chapter is assigned to two people to do the first draft and then everything circulates around the whole team and we all input our suggestions. It is

not quick but it is productive. Then we are going to do a bigger book in Spanish. For this version, for a Spanish audience, we will go into much more detail about the historical context.

The second project is on *Film Magazines, Fashion and Photography*, again in 1940s and '50s Spain, which comes out of the previously-mentioned oral history project and is funded by the British Academy. We are looking at popular magazines. We are interested not only in the magazines as cultural products but also in how they influenced people's construction of a self-image by shaping tastes in fashion and photographic portraiture.

There are two other book projects that I've been commissioned to do that I did not choose but they were too good opportunities to turn down. One is a book for Polity Press, which has a *Cultural History of Literature* series. I will do the one on *Modern Literatures in Spanish* (meaning from the eighteenth century on), together with Elena Delgado at the University of Illinois Urbana-Champaign and Josep-Anton Fernàndez at the University of London, again working as co-authors. My colleague at NYU, Georgina Dopico-Black, is doing the volume on *Early Modern Literatures in Spanish*, so we are working together on the two volumes. There are two main things we want to do. Firstly, we want to rethink the literary periodization. We've designed the chapters so that they move forward chronologically overall, but in overlapping blocks of time so that there are continuities as well as breaks. The other main thing we want to do is to approximate to what books people have actually read in Spain, rather than stick to the usual list of authors which tends to get perpetuated from one history of literature to the next. It's a great opportunity because we can help to shape the discipline or at least make suggestions for new ways of conceptualizing it.

In addition to that, I am writing the volume on Spanish literature for Penguin's *Very Short Introduction* series, for which Helen Graham has written a wonderful volume on the Spanish Civil War. The books in this series are just 35,000 words long, something you can really carry in your pocket, and are intended for a wider public. This is also a great opportunity to help to shape the ways people think about Spanish literature, as well as getting more people to see how interesting Spain is culturally.

I should also mention that the Memory Studies networks that I've been involved in have, apart from feeding into the *Oral History of*

Cinema-Going project, also led me to a growing interest in the current debates in Spain on "historical memory." This is a research area that I am only just starting to develop.

M: How would you compare and contrast the Spanish Cultural Studies approach to British and American Cultural Studies?

JL: Assuming that by "Spanish Cultural Studies" you mean here the cultural studies work that is done in Spain, I don't think that there is a critical mass of work being done in Spain that allows one to talk about a "Spanish Cultural Studies." One reason for this is that a lot of cultural theory is written in English and you can't do Cultural Studies without some theoretical understanding of how culture works as a process. I know isolated people in Spain, who largely by going to international conferences and because they can read English, are doing really interesting things, but they often don't have support from other colleagues to do this kind of work and it can affect their prospects of promotion. It's also very hard to develop new ideas and ways of working when young Spanish scholars who have been trained elsewhere are not coming back, because if you do your doctoral studies outside of Spain it is very hard to get a job in the Spanish university system which is very sad. For example, the historian Paul Preston negotiated a deal with the Felipe González government to set up a Centre for the Study of Contemporary Spain at the University of London; the idea was that especially promising young Spanish postdoctoral scholars would be trained there, under Paul's direction, and then they would feed back their training to renovate the teaching of history in Spain. To my knowledge, only one of the people who trained there got back into the Spanish system.

If we understand "Spanish Cultural Studies" in the sense that it is used, for example, in the title of the *Journal of Spanish Cultural Studies*, which I helped to set up, it's not pushing a particular brand of Cultural Studies in Spain (or anywhere else for that matter), but it's just trying to develop interesting work on culture in Spain, wherever it is done. When we take decisions on the publication of articles, we don't mind what kind of cultural theory is used or where it comes from, as long as the article is informed by cultural theory of some kind, from whatever discipline and from whatever geographical region.

In Latin America, there is wonderful Cultural Studies work, which appreciates the importance of historical context. But I don't think that in Spain, on the whole, they've learnt from the cultural theory that's being developed in Latin America—or by Latin Americans working in the US, like, for instance, Julio Ramos. There is also a lot of wonderful work from (and on) Latin America in the area of Gender Studies. When it comes to Latin American Cultural Studies, a whole string of names could be mentioned...It's curious that Latin American Studies is not very present in Spanish universities, though things are better than they were a few decades ago; it's quite surprising, I think.

With regard to British and American Cultural Studies, I would not like to say that they are two totally separate things. They come from different academic systems, but not everybody in Britain is going to conform to the model of what British cultural theory is known for, and the same goes for America and what's practiced in the American system. As it is well known, British Cultural Studies came out of the work in the late '50s by Raymond Williams in particular. Raymond Williams has also been important for Latin American cultural theory—and I don't mean at all by this to imply that British Cultural Studies is the origin of Latin American cultural theory, which in fact developed way before British Cultural Studies came on the scene. The other source of British Cultural Studies in the late '50's, apart from Raymond Williams, was the Centre for Contemporary Cultural Studies at the University of Birmingham. When Stuart Hall, a wonderful cultural theorist, became the Director of the Centre, as a black Jamaican he had a huge impact in Britain, making postcolonial studies a central focus of British cultural critique. What's common to all of these people working in Britain, starting in the late '50s and continuing since then, is that they are working within a Marxist tradition but breaking with the orthodox Marxist notion that culture is superstructure, determined by an economic infrastructure. This notion supposes that culture is a result of other things, and that mass culture is merely a form of propaganda, a tool of capitalism in particular. Both Raymond Williams and the Centre for Contemporary Cultural Studies took their inspiration from Gramsci, as an unorthodox Marxist theorist of culture. Although Gramsci's writings are fragmented, his very pragmatic ideas on hegemony and counter-hegemony are very useful. He provided a model for Raymond Williams and other people who developed Cultural Studies in Britain from the late '50s on, because

they were looking for a more interactive model of culture than the orthodox Marxist model. Gramsci saw culture as the process through which different groups negotiate their relations of power. And he saw both subaltern groups and dominant groups—to use his terminology—as having agency and being heterogeneous. For Gramsci, there is a constant, mobile and interactive negotiation going on between these various groups. Culture is thus understood in a broad sense, including all sorts of discourses and not just cultural production in the form of texts. Rather, culture is understood as the sum of the ways in which people are adjusting to or looking for some sort of status and position within a power system. This interactive model of culture, as theorized by Gramsci, was the key influence on British Cultural Studies.

As for American Cultural Studies, I don't really know if there is a monolithic thing that one can call American Cultural Studies. It is often associated with a much less politicized reading than British Cultural Studies, looking at mass culture as the product of a consumerist society but not necessarily within the Marxist perspective that, in its Gramscian form, has been so important in Britain.

M: As you have described earlier, you have conducted a very interesting project, "An Oral History of Cinema-Going in 1940s and 1950s Spain," and now you are writing a book on it. With respect to this project, could you please describe the empirical method you have used in this delicate survey? What factors influenced your methodological choices?

JL: Our research is about audience response—including emotional and subjective factors like pleasure—rather than about empirical data. We audio-recorded the interviews. I'm now sorry that we didn't videotape the interviews when we started the project in 1999. But we thought it would be intrusive to bring a video camera and that audio-recording would be better. We did video-tape just a few interviews, in the case of a number of people introduced to us by the Anarchist Cultural Foundation in Valencia which wanted to make its own video copies. As you know, Spaniards love talking and they were very happy to talk to us, it made them feel important to have someone listen to their memories. In 1999, new large research grants for the humanities were introduced in Britain for the first time, and we were lucky enough to get one of these awards. Most of the

money paid the salaries of two research assistants on the ground, who located and interviewed the interviewees. We couldn't have done it without researchers based in Spain, because you need to build relationships with people—especially elderly people—and you can't expect to show up and start at precisely 11 o'clock that morning. In addition to these two research assistants, we also have a team of researchers from Britain, Spain and the US, who are responsible for analyzing the interviews. We started off by getting the research assistants to develop a questionnaire for the interviews, and in the meantime I asked some anthropologist colleagues at the University of London (including some foreign visiting scholars) how they did things. The general consensus that emerged from these discussions was that unstructured interviews give you much richer data. Whereas, if you have even a minimal list of questions, you are going to affect the answers and they will produce a certain type of an answer. So we scrapped the questionnaire. It was especially important to us to avoid skewing the interviewees' responses because our project is about memory-work and we are interested in how the memory process functions. We are not claiming to be reconstructing what it was really like for audiences at the time. We are asking people about their memories now, and memory is not reliable. For example, one of the interviewees talked about a film, which he said he saw in the 1940s and suddenly he remembered, you know I actually saw this film for the first time on television a few years ago... So, you have to be really careful about interpreting this data. All the research assistants did was just say to people, we are interested in your memories of going to the cinema in the 1940s and 1950s, and let them talk. The interviewers intervened only if it was necessary to bring them back to the topic or, if they mentioned something really interesting, by asking them to say a bit more about it. I did have a problem with getting both of the research assistants to conduct their interviews in the same way. One of them, who had previous experience of oral history work, used a life-history methodology, which took the interviewees chronologically through the different stages of their life. For instance, asking what was going on in their lives in 1939 and to tell us about that, and then the mid 1940s, etc. I couldn't persuade her to stop doing that, and to allow the interviewees to remember the past in whatever order occurred to them, as was done by the other interviewer. But both sets of interviews have produced very rich data.

What was really good about the unstructured interviews was that people wander off the point (cinema-going) and start to talk about what was going on in their lives at that moment; and then something would act as a trigger that would take them back to talking about going to the movies. This is actually the real key to interpreting how cinema mattered to people, because you can see how a lot of what was going on in their cinema-going practices was related to something that was going on in their lives at the time; or, how something going on in their lives is what informed the next thing they remembered about the cinema. So, the bits when they wander off the point and back again have actually been the real key to interpreting the emotional importance of cinema for them. That's why what started as a cinematographic project has actually become an ethnographic project; a study of everyday life as mediated through the cinema. This required us to change our original focus. We had originally conceived of the interviews as providing information that confirmed (or not) what we, from our knowledge of Spanish cinema, thought were the important issues. Then we realized it did not work like that and we had to structure our analysis around the issues that our interviewees themselves found important, which were not necessarily the same as the issues we had thought were important. In our conclusion we will think about the significance of this discrepancy between what the people being interviewed thought was important, and what we as film historians had expected to be important.

One thing that I think really comes through in both this project and the later project on film magazines is a view of the Franco dictatorship as a kind of conservative modernity. This is like the work being done on Fascist Italy (by Ruth Ben-Ghiat, for example), seeing fascism—even in its Southern European versions—not as a wholescale rejection of modernity but as a rejection of certain aspects of modernity. In the case of Spain, Francoism—despite its archaizing rhetoric—was about defending capitalism, and one can see how cinema-going stimulated consumerist desire right from the start of the regime. There are a lot of contradictions here.

M: In connection with the 1940s, what is your opinion about C.M. Hardt's personal project, the documentary titled *Muerte en El Valle (Death in El Valle)*?

JL: I am really interested in film documentaries as well as written testimonies about the Francoist repression. The memorialization of the Civil War and its aftermath seems to have become quite a fashionable dissertation topic in the U.S.A.—I know this because I sometimes get to evaluate these works when they come to publishers. They tend to focus on the representation of the war and repression in novels or sometimes in both novels and fiction films; some are quite good, some are less good. But they are all doing something that's starting to worry me. They discuss in great detail what is going on inside the texts, with no discussion whatsoever about the historical context and the debates circulating in Spain over the memory of the repression. It worries me because I think there is something unethical here about looking at literary or film representations, without taking into account the very urgent political debates on this issue going on in Spain, which the writers and film-makers are part of.

I actually used C.M. Hardt's film as the first text in my current graduate course at NYU on the memorialization of the Spanish War, since I think she shows very well the incredibly strong feelings produced in her family by her unearthing of this suppressed past (her grandfather's shooting by the Civil Guard in the 1940s)—I mean, people start to get really angry. It is evident that they don't want to deal with this. It is really good that she focuses on showing these incredibly violent feelings. One could criticize this as intrusive; but I think it is very important to show how strong the emotions still are. This is a personal project, which C.M. Hardt got the British independent T.V. Company Channel 4—unfortunately, it no longer exists—to sponsor and broadcast. Now it is being shown in Spain, although at the time it came out it was not. She did this project, to her credit, before people in Spain started to make documentaries on this subject, as has been happening since 2002.

However, I do find some problems with the film. A problem that my students commented on is that it very much focuses on her as the investigator, portraying her as the hero. However, one could read this positively in the light of theoretical work that has been done on New Documentary, which has wanted to get away from the pretence in the earlier documentaries that the film gives the real facts. It has been argued that the most ethical approach is to place the camera and the investigator, not outside, but inside the film, so that you can see this is somebody's documentation, and how the camera and the

investigator's presence affects what is shown. So the same thing that could be criticized as a weakness in *Muerte en El Valle* could also be seen as a strength.

One thing I would have liked in the film is more historical contextualization. The film is presented just as the story of "my grandfather," as if such executions had not happened to anyone else, and as if this were an astonishing event. This lack of historical information about the repression that was taking place all over Spain gives the impression of some naiveté on her part. I don't want to make it sound any less terrible, but anybody involved with the *maquis*, the Spanish guerrilla-fighters at the time, knew what they were risking. That, of course, does not justify someone being shot through the *ley de fugas*. But the reality is that this is one of tens of thousands of deaths. I think a bit more contextualization would have been important.

M: We have noticed that throughout your work you have established connections between Spanish and Latin American literature, history and criticism. Where do you see the future of Transatlantic Studies as well as Spanish Cultural Studies?

JL: As already mentioned, there is excellent work done in, and also on, Latin America. I think people who do peninsular literature can learn a lot from this work. Spain is not Latin America, of course, and you have to be careful to read Spain within its cultural context. I don't want to erase difference. The North vs. South configuration operates in the case of both Latin America and Spain, but not in the same ways since we are talking about a different "North" as the model against which a particular "South" has been found deficient. Of course, the "North" for Spain now is at least as much the United States as Europe, which makes the concept of the Transatlantic especially interesting—though no doubt the most important contribution that can be made by Transatlantic Studies in a Hispanic context is to remind scholars that Transatlantic cultural traffic includes the Southern Atlantic as well as the Northern Atlantic. There is a limit on what can be included under the rubric of the Transatlantic, but, for instance, certain kinds of cinema made in Spain have also been popular in Latin America; not all of it, but particularly musicals. And even in the autarkic period of Francoism there was two-way cultural traffic between Spanish and particularly Mexican stars and film directors. Another

interesting example of this transatlantic cultural traffic is the way the discourse on dictatorship from the Southern Cone has triggered the current debates in Spain on the need to remember the repression of the Franco dictatorship. The studies on memory and repression in Latin America can enrich the study of how Spain has dealt with, or not dealt with, its legacy of dictatorship. We should try to get away from looking at Spain solely from within a national framework as it prevents us from seeing so many things. This is a particular problem in Spanish Studies since much scholarship on Spanish literature and history has been very nationalistic, though we should remember that other countries are not free from this.

A more radical approach would be not only to look at the Hispanic Transatlantic but to think in terms of Transnational Studies in a broader geographical sense, looking at cultural flows across national borders of all kinds. Because, even in the late nineteenth century at the height of modern nation-formation, if you look at what people actually read, at the level of both elite and mass culture, it is clear that people were reading large numbers of translations. People's libraries were diverse; they owned all sorts of stuff, French, English, and not only literary works but also political and economic studies. We should try to get away from this model of national literature, which bears no resemblance to how culture operates in practice, whether now or in the past.

Notes

1. *Gender and Modernization in the Spanish Realist Novel*. Oxford: Oxford University Press, 2000.

2. She's referring to: *Spanish Cultural Studies: an Introduction: The Struggle for Modernity*. Ed. by Helen Graham and Jo Labanyi. Oxford; New York: Oxford University Press, 1995.

The Portuguese Infinitive and the Nature of Linguistic Explanation

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1. Introduction

The central problem of linguistic theory is to explain, in scientific terms, how human beings develop Grammar. In the process of Grammar development ("language acquisition process"), children are exposed only to a small, finite number of utterances. Yet all over the world, children 'instinctively' develop a *recursive* Grammar that allows them to produce and understand an infinite number of sentences of their language. Now, this 'instinct' that guides children to develop recursive Grammars, rather than some other kind of system, shows that the human mind must have an innate notion of the *form* of Grammar; that is, human beings are biologically endowed with specific mental structures for developing Grammar. Or, to put it in psychological terms, the human mind-brain must possess an innate *language faculty*, which determines the general *form* of Grammars that human languages must have.

Thus, the development of Grammar must involve an essential *innate component*—which is commonly referred to (after Descartes) as the "language faculty." At the same time, it is quite evident also that in order for the child to develop a Grammar appropriate to Portuguese, the child must be exposed to a sample of linguistic data of Portuguese. So experience with the data of a specific language is also necessary. Hence, in addition to the innate component, the development of Grammar must also involve a *learned component*, which is also essential, although it appears to play only a secondary role to that of the innate component in the process of Grammar development. These are the basic assumptions underlying much of current work in linguistics since Chomsky (1965).

More generally, the investigation of the contribution of the genetic endowment and of experience in the development of linguistic abilities

provides a framework for the investigation of the development of human cognitive abilities (i.e. "mind faculties") in general, and can be regarded as a step toward understanding the nature of the human mind—a point that is summarized in the following statement by Nobel Prize biologist Salvador Luria:

> From thinking of language as a dual entity consisting of a genetically determined component inscribed in the structure of the brain and a learned component derived from experience it is an easy step to a more general conception of the human mind [. . .]. To the biologist it makes eminent sense to think that, as for language structures, so also for logical structures there exist in the brain network some patterns of connection that are genetically determined and have been selected by evolution as effective instruments for dealing with the events of life [. . .]. Perfecting of these cerebral structures must have depended on their becoming progressively more useful in terms of reproductive success. For language this must have meant becoming a better instrument in formulation and communication of meaning through a usable grammar and syntax. (1973: 140-1; qtd. in Lightfoot 1982: 12)

Viewed in these terms, the study of Grammar constitutes an integral part of modern scientific investigation, and is best understood when cast in this context. The Grammar developed by the individual speaker represents a real object present in some form in the individual's mind-brain. The linguist wants to *scientifically* understand, at the psychological level, the basic structural properties and the principles of organization of this real object. Within this general context, we can recast the problem of explaining Grammar development (i.e. "language acquisition") as follows:

(1)

(Genetic Endowment)		(System of Knowledge)	
Language Faculty	----------	$Grammar_{Port}$	
		{ innate properties	+ learned properties }
		↑	↑
	$Linguistic\ Data_{Port}$	|	|
	(Experience)	|	|
Real objects		|	|
		|	|
Theories:		UG	PG

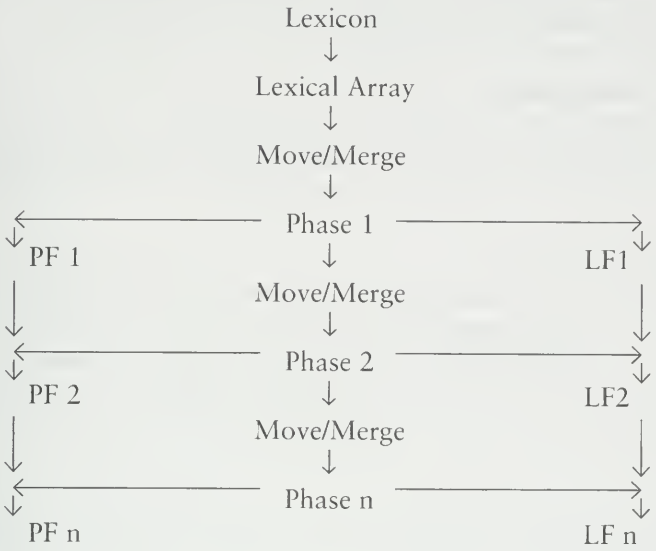
According to (1), the Grammar internalized by a Portuguese speaker can be regarded a dual entity that contains: a) innate properties, representing the contribution of the innate *language faculty*—i.e. the genetically determined component Grammar; and b) learned properties that reflect the contribution of the *learned component* of Grammar, which is derived from the speaker's experience with the linguistic data of Portuguese. Accordingly, we must develop two theories: a Universal Grammar (UG) to account for the innate properties of Grammar; and a Particular Grammar (PG) to account for the learned properties that reflect the language specific features that distinguish Portuguese from all other languages.

A linguistic explanation consists in demonstrating how the facts that are part of the Particular Grammar of Portuguese can be deduced from the principles of Universal Grammar. In the remaining of this article, we attempt to exemplify by a few concrete examples how this can be accomplished. We will examine a range of facts involving Portuguese inflected infinitives—clearly a language specific phenomenon. We then proceed to show how this range of facts of Portuguese inflected infinitives can be deduced from some specific principles that have been proposed as part of a substantive theory of Universal Grammar—the principles of the theories of Binding and Case.

2. Theory of Universal Grammar: Binding and Case

While there is no consensus among linguist about the exact form of Grammar that human languages may have, there is some evidence from recent studies related to the concept of "syntactic phase" (Chomsky 2001, and related work) that the form of grammar determined by UG has the following general design:

(2)



The basic idea of the Phase model above is that the rules of Syntax (Merge and Move) organize a set of lexical items (Lexical Array) into clause-like structures ("Phases"), which are then processed in parallel by the phonological component ("Phonetic Form," or PF-component) and by the semantic component ("Logical Form," or LF-component), as each Phase is completed by the syntax and submitted to the two interpretive components. In other words, the Phonetic Form or PF (i.e. "sound representation") of a sentence, and the Logical Form or LF (i.e. "meaning representation") of a sentence are built incrementally "phase by phase," as the syntax completes each Phase, and submits it to the Phonology and to the Semantics. The Phase-level substitutes with advantage the two previous levels of D-Structure and S-Structure of earlier theories (cf. Chomsky 2001; Quícoli 2002; 2005).

In addition, each component of the Grammar in (2), and the representations that they produce are regulated by general principles that are assumed to be part of UG. The main principles of UG that are of concern here are the principles of Binding Theory (Chomsky 1981, and related work), and the principles of Vergnaud's Case Theory (cf. Chomsky and Lasnik 1977).

The principles of Binding Theory regulate the range of anaphoric relations among nominal phrases (NP's) in a sentence. The standard

formulation of this theory (Chomsky 1981, 1982, 1986, 1995; Chomsky and Lasnik 1993) is summarized in (3) and (4) below:

(3) Binding Theory[1]
Principle A: An anaphor must be bound in a Local Domain
Principle B: A pronominal must be free in a Local Domain
Principle C: An R-expression is free.

(4) Local Domain
β is a Local Domain for α, if and only if, β is the minimal category containing α and a SUBJECT accessible to α.
(SUBJECT is: a) an NP in subject position; b) the Agreement ('AGR') element of inflected verbs)

The Binding principle that is of more relevance here is Principle A. Essentially, 'anaphors' are elements such as English "himself" and Portuguese reflexive pronouns such as "se," which do not have reference of their own and, hence, must be associated with a referential NP (i.e. an 'antecedent") in order to be semantically interpreted. The effects of Principle A can be illustrated by the grammatical contrasts observed in (5):

(5) a. Nós nos barbeamos. ('We shaved ourselves.')
b.*Nós se barbeamos. (*'We shaved himself.')

In (5a) the reflexive anaphor *nos* '*ourselves*' is interpreted as coreferential with the subject NP—*nós* 'we.' Thus, the anaphor is "bound" as required by Principle A. Since no principle (or "law") is violated, the resulting sentence is predicted to be well-formed. By contrast, in (5b), the anaphor *se* 'himself' cannot be interpreted as coreferential with *nós* 'we' because of number mismatch. Hence, the anaphor in (5b) is not bound, which is a violation of Principle A. Since a grammatical principle (or "law") is violated, the ungrammaticality of (5b) is predicted.

However, anaphors cannot be bound by an antecedent just anywhere in the sentence. Rather, they must be bound within the Local Domain in which they occur. The Local Domain for an anaphor is essentially the minimal clause containing the anaphor and a

SUBJECT—i.e. an explicit syntactic Subject, or the Agreement morphology ('AGR') expressing the syntactic subject (e.g. the agreement marker *–mos* in *cantamos* 'SING-1ST PL.,' which acts as a "proxy" for the subject it expresses). The role of Local Domain is illustrated below:

(6) a. Pedro viu [**nós nos** barbearmos].
b. *Pedro viu [nós se barbearmos].

In (6), the Local Domain for the anaphor is the embedded clause, which contains a syntactic subject. In the well-formed (6a) the reflexive anaphor *nos* 'ourselves' is bound by its antecedent *nós* 'we' within its Local Domain, as required by Principle A. However, in the ill-formed (6b) the anaphor *se* is "free" within its Local Domain. It cannot be bound by *nós* 'we' inside the Local domain, and *Pedro* is outside the Local Domain. Thus (6b) is in violation of Principle A, which explains why it is ungrammatical.

Moreover, Binding Theory is not restricted to "lexical" anaphors such as the Portuguese or English reflexives. It is known that "traces" of certain moved items function like anaphors. Such "trace-anaphors" pattern like "lexical anaphors," and their distribution can also be explained by Principle A of Binding Theory. Thus consider the English facts below:

(7) a. **Joe** believes [**himself** to be rich].
b. ***Joe** believes [**himself** is-AGR rich].
(8) a. **Joe** seems [t to like Los Angeles].
b. ***Joe** seems [that t likes-AGR Los Angeles].

As we can see, the trace "**t**" left by NP-movement in (7) behaves in the same way as the lexical anaphor *himself* in (7). In the well-formed (7a) and (8a), the lexical anaphor *himself* and the trace-anaphor "t" are bound in their respective Local Domains (the full sentence structure). Since these structures are in compliance with Principle A, the resulting sentences (7a) and (8a) are grammatical, as predicted. However, in (7b) and in (8b) the lexical anaphor and the trace-anaphor are not bound in their respective embedded clauses—each a Local Domain created by the AGR element of the inflected verb. Since this violates Principle A, the resulting sentences (7b) and (8b) are ill-formed, as predicted.

This brings us to the problem of determining the precise level of representation at which Binding principles apply. Consider in this regard the English examples below:

(9) a. **The ambassadors** appeared to each other [t to contradict the secretary].
b. **The ambassadors** appeared [t to contradict each other].
c. **The ambassadors** appeared to each other [t to contradict themselves].

All three examples in (9) involve application of NP-movement (an instance of "Move") that raises *the ambassadors* to the main clause, leaving a trace in its original position. One might think based on (9a), that Principle A must apply after the NP-movement (i.e. at the S-structure level). However, the evidence of (9b) may suggest that Principle A must apply before NP-movement (i.e. at the level of D-structure), while (9c) seems to suggest that Principle A must apply both before and after NP-movement—i.e. both at D-structure and S-structure, a seemingly paradoxical result. Under previous theories, such facts were problematic. However, none of these problems arise if we assume the Phase Model (2), and that Principle A applies at the Phase-level. The derivation of (9c) by "phase" is as follows:

(10) a. [**The ambassadors**$_1$ to contradict **themselves**$_1$].
b. [**The ambassadors**$_1$ appeared to **each other**$_1$ [**t**$_1$ to contradict **themselves**$_1$]].

The Merge rules of the Syntax produce (10a). Since this is a Phase, it is submitted to the semantics (LF-component), where Binding applies. Application of Principle A at this Phase binds the anaphor *themselves* to *the ambassadors*. The structure goes into its second syntactic Phase. Move (i.e. NP-movement) moves *the ambassadors* to the main clause, and Merge embeds (10a) to form (10b). The second Phase is complete and (10b) is submitted to the semantics (LF-component). Principle A applies in the second Phase and binds the anaphor *each other* to *the ambassador* (which also binds the trace-anaphor "**t**"). No principle is violated and the result is the grammatical (9c). A similar analysis can be extended in a straightforward manner to (9a) and (9b). There is no need for D-structure or S-structure, which appear to be reflexes

of the more basic level of the Phase—application of Principle A in the first phase gives the impression of D-structure application, while application of Principle A in the second phase gives the impression of S-structure application (Quícoli 2002; 2005).

Similarly, the Phase hypothesis also resolves a problem noted with respect to the interpretation of "trace-anaphors" in examples such as (11):

(11) a. **John** is likely [t to win].
b. [$_{CP}$ [How likely t to win] is [John ____]]?

The problem here is that normally an anaphor must be "lower"—i.e. "c-commanded" by its antecedent for the sentence to be grammatical (cf. **himself shaved John*). This happens in (11a), where the trace-anaphor in the lower clause is "c-commanded" by its antecedent *John*. However, in (11b), after NP-movement has applied, leaving a trace-anaphor in the embedded clause, Wh-movement moves the adjectival phrase and the subordinate clause with the trace-anaphor to the CP-position of the main clause, so that the trace-anaphor is actually 'higher' that its antecedent. Yet, surprisingly (11b) is also well-formed—a serious problem for previous theories, since neither application of Principle A at D-structure or at S-structure (or at LF-structure) seem to plausibly account for such facts.

However, the problem posed by (11b) can be resolved if we assume that Principle A applies at the Phase level. The derivation of (11b) is then as follows:

(12) a. [$_{vP}$ John to win] Phase 1 (vP Phase): Binding (inapplicable)
b. [$_{vP}$ **John**$_i$ is [$_{AP}$ how likely [**t**$_i$ to win]]] Phase 2 (vP Phase) = Binding
c. [$_{CP}$ [$_{AP}$ how likely [t$_i$ to win] [is]] [John$_i$ ___ [$_{AP}$ ___]]] Phase 3 (CP phase)

In the first vP phase (see Chomsky 2001; Quícoli 2005), Principle A is not applicable. But in the second vP phase (12b) after Move/Merge, Principle A applies (after NP-movement) and correctly binds the trace-anaphor to *John*. In the third phase (12c), a CP-phase, Wh-movement moves the adjectival expression (AP) into the Spec-CP position, while Aux-movement moves the auxiliary *is* into the Head-position of CP.

However, since the trace-anaphor was already bound to an antecedent ("John") in a previous Phase, structure (12c) is in compliance with Principle A, which explains the grammaticality of (11b). Thus, we have now two pieces of evidence to show that Binding Theory must apply at the Phase level, which supports the Phase Model given in (2).

Let us now turn to Vergnaud's Case Theory (cf. Chomsky and Lasnik 1977). According to this theory, certain NPs must be marked for (abstract) Case. This requirement is guaranteed by the Case Filter, which requires that NPs that have "phonetic content" (i.e. are pronounced) must have Case. However, there is evidence that the original Case Filter must be extended to include also the "phonetically null" pronominal *pro*[2] (Quícoli 1996). Accordingly, we revise the Case Filter as follows:

(13) Extended Case Filter (ECF)
Noun Phrases containing *personal features* must have Case.

The class of NP's containing 'personal features' (e.g. first person, second person, etc.) includes "Referential expressions" (e.g. *Maria*, *os médicos* 'the doctors,' etc.), overt pronominals (e.g. *ele* 'he,' *me* 'me'), and their corresponding null counterparts (i.e. the null pronominals represented by "little *pro*"). The Extended Case Filter (ECF) interacts with the principles of Case Marking, which assign Abstract Case (i.e. Case which may or may not be overtly expressed by the noun morphology). With a great deal of simplification we may assume the following rules of Case Marking:

(14) Case Marking[3]:
Rule 1: NP head-governed by AGR is marked Nominative.
Rule 2: NP head-governed by a Verb is marked Accusative.
Rule 3: NP head-governed by a Preposition is marked Oblique.

In simple words, the principles as stated in (14) will ensure that an NP in a Subject-Verb relation with an inflected verb (i.e. with the element AGR) is head-governed by AGR, and receives Nominative Case. On the other hand, an NP inside a VP-node is head-governed by the Verb and it is assigned Accusative Case, while an NP inside a PP-node is head-governed by the Preposition and is, thus, assigned Oblique Case.

Restricting the discussion to essentials, normally the subject position of a finite verb will be marked Nominative by the AGR element of the verb. But the subject position of a regular infinitive (i.e. the "non-inflected infinitive" of most languages) normally cannot receive any Case at all—which raises the potential for the structure to be found in violation of the ECF. This can be best illustrated by the facts of languages such as Spanish/English, which have only non-inflected infinitives, compare:

(15) a. Este muchacho-NOM parece [t odiar Las Vegas].
b. This guy-NOM seems-AGR [t to hate Las Vegas].
(16) a. *Parece [este muchacho odiar Las Vegas].
b. * It-NOM seems-AGR [this guy to hate Las Vegas].

In the grammatical (15), the (non-inflected) infinitive cannot give Case to *this guy/este muchacho*. However, since NP movement raised the embedded subject to the subject position under *seems/parece*, the raised NP receives Case from the AGR element of the main verb, so as to satisfy the ECF. However, in the ill-formed (16), *this guy/este muchacho* remained in subject position of the infinitive. Since in English/Spanish, infinitives do not have AGR, *this guy/este muchacho* are not Case marked. But this is a violation of the ECF, so the examples in (16) are ill-formed, as predicted by the ECF.

3. Some Consequences of Case Theory

In this section we examine some predictions of the Extended Case Filter (ECF), the central principle of Case Theory, for the data of Portuguese infinitives. In Portuguese, infinitives may occur without AGR (non-inflected infinitive), or with AGR (inflected infinitive). Thus, Case Theory predicts that when the inflected infinitive occurs, its AGR element should give Case to its subject, allowing the structure to satisfy ECF, which should result in a different pattern than that found in languages that only have non-inflected infinitives. The first pattern to consider in this regard is represented by cases where the infinitive has an overt NP as its subject, and the predicate of the main clause cannot assign Case to it. In such cases, the inflected infinitive must occur:

(17) a. É bom os estudantes/eles estudarem latin.
b. *É bom os estudantes/eles estudar latin.

But in Spanish, no grammatical sentence is possible:

(18) *Es bueno los estudiantes estudiar latín.

The facts are as predicted by Case Theory. In (17a) the AGR of the inflected infinitive gives Case to its subject. Since the ECF is satisfied, (17a) is predictably grammatical. However, in (17b) (like Spanish (18), the infinitive has no AGR, and the structure is ruled out by the ECF, just like Spanish (18)).

To account for such facts, many traditional pedagogical, and descriptive grammars give an informal rule, or descriptive generalization, like (19)[4]:

(19) The inflected infinitive is used "whenever the infinitive is accompanied by a nominative subject, noun or pronoun." (Ali 1964: 175)

The rule in (19) would account for the differences in grammaticality observed in (17). In fact, one fruitful way to advance linguistic theory is to take descriptive statements like (19) seriously, and then attempt to derive their effects from independently motivated principles of UG. Thus, given (19), we may ask a further question: "Why must the inflected infinitive occur when it is "accompanied by a nominative subject"?" Someone interested in language teaching might simply say: "Because that is the way it is," or something to this effect. This may be fine, if the goal is the practical teaching of the language. But from the point of view of understanding how human language works—the goal of linguistics as a scientific discipline—we must strive to find principled explanations for the facts. Ideally, the facts of Portuguese—even the facts of an idiosyncratic construction as the inflected infinitive—ought to be explained by general principles of UG. In this case, as shown above, the generalization (19) follows from the ECF—an independently motivated principle of UG, a desirable result.

Consider now a second pattern, represented by examples where the infinitive has an overt NP subject and the main clause contains an ECM Verb ('exceptional case-marking' verbs such as *ver* 'to see,' *ouvir*' 'to hear,' and *causatives* such as *fazer* 'to make/to cause,' *mandar* 'to order,' *deixar* 'to allow/to let'). With such verbs, either the non-inflected, or the inflected infinitive may occur (cf. Maurer 1968: 239):

(20) a. Lula via os problemas crescer à sua volta.
b. Lula via [os problemas-ACC crescer à sua volta].
'Lula saw the problems grow around him.'
(21) a. Lula via os problemas crescerem à sua volta.
b. Lula via [os problemas-NOM crescerem-AGR à sua volta].
'Lula saw the problems grow-3RD PL. around him.'

These results are as predicted. They follow from the way the ECF interacts with ECM verbs and with inflected infinitives. Accordingly, there are in Portuguese two ways in which the embedded subject *os problemas* 'the problems' may be Case-marked to satisfy the ECF. If the infinitive is inflected, its AGR will assign Nominative Case to its subject. This would satisfy the ECF (and, at the same time, block Case assignment by the main verb, since inflected infinitive is the "closest" Case-marker), so that (21a) can be derived. Alternatively, in (20a) the infinitive is not inflected, so it cannot assign Case to its subject, but the ECM Verb in the main clause can. So it will assign Accusative Case to *os problemas* 'the problems.' This would allow the structure to also satisfy the ECF (just like in its Spanish counterpart), so that (21a) is also grammatical, as expected.

As a third situation, consider now the problem posed by the facts in (22):

(22) a. É melhor dizer sempre a verdade
('It is better to always tell the truth.')
b. É melhor dizermos sempre a verdade.
('It is better to always tell-1ST PL. the truth.')

The Portuguese sentences in (22) are not synonymous (cf. also Maurer 1968: 148). In sentence (22a), the covert subject of the infinitive is an impersonal, or unspecified human subject, with no specific reference—(22a) means something like "It is better for people to tell the truth," (just like in Spanish and English). However, in (22b) the inflected infinitive refers to a null, personal subject, corresponding to *nós* "we;" so the sentence means "It is better for us to always tell the truth."

Traditional grammars state that in such cases "the infinitive will agree with the subject that we have in mind." (Ali 1964: 175). Again, this may be justified in a pedagogical grammar. However, in a formal

grammar the goal is precisely to make explicit what kind of "subject we have in mind" that causes the infinitive to behave differently in such examples. That is, under a formal (i.e. "generative") approach, it is necessary to provide theoretical assumptions about the types of null subjects that the speaker "has in mind," and to show how the different choice of subjects correlate with the occurrence of the inflected vs. the non-inflected infinitive in such examples.

Under standard generative analyses, the 'unspecified subject' that occurs in Portuguese examples such as (22a) (and its counterpart in other languages) is theoretically represented by *PRO-arb* (Chomsky 1981)—a phonetically null element that is "arbitrary" in reference in the sense that it does not refer to any specific individual. In the theory advanced here, *PRO* is 'non-personal.' That is, *PRO* is assumed to contain only features that identify it as an animate *pro*-element. But unlike personal pronouns, *PRO* does not contain 'personal features' (e.g. first person, second person, etc) (cf. Quícoli 1996, but see Safir 1996 for discussion). Hence, *PRO* is not subject to the ECF. In fact, *PRO* cannot occur in a Local Domain (which implies that it cannot occur in a Case-marked position) for independent reasons, having to do with Chomsky's (1981) 'PRO-Theorem.'[5] So the occurrence of *PRO* is strictly limited to the subject position of (non-inflected) infinitives—the only position that is normally not a Local Domain. Thus, the structure underlying (22a) is essentially (23), where the subject of the non-inflected infinitive is *PRO-arb*:

(23) É melhor [PRO-arb – dizer sempre a verdade].

By contrast, the pronominal 'little *pro*' is simply the phonetically null variant of a personal pronoun. Therefore, it has features for person and, hence, it requires Case in order to satisfy the ECF (just like overt pronouns). Thus, when *pro* occurs, the infinitive must be inflected to give Case to it. Thus, the structure underlying (22b) is (24):

(24) É melhor [(pro-1ST PL.)-NOM dizermos-AGR sempre a verdade].

Under these assumptions, we can provide a principled explanation for the facts above in terms of the ECF. When the subject is *pro*, the infinitive must be inflected in order to assign Nominative Case to

it (just like in (17a) with an overt pronoun). By contrast, when the subject is *PRO-arb*, the infinitive must always be non-inflected. First, because *PRO*'s are not 'personal' and, hence, are not subject to the ECF. Second, because *PRO*'s cannot occur in a Case-marked position due to Chomsky's (1981) "PRO-Theorem."

The explanation above can be extended also to infinitives embedded under "control verbs"—i.e. structures where the subject of the infinitive is a 'controlled' *PRO* which is obligatorily interpreted as coreferential with a NP in the main clause. This is the case, for example, of infinitival clauses embedded under verbs such as *preferir* 'to prefer,' *tentar* 'to try,' among others. In such structures, only the common non-inflected infinitive is possible (cf. Cegalla 2000: 551). This is evidenced by the examples in (25), which are associated with their respective derivation in (26):

(25) a. Os prisioneiros tentaram escapar.
b. *Os prisioneiros tentaram escaparem.
'The prisoners tried to escape.'

(26) a. **Os prisioneiros**-NOM$_i$ tentaram-AGR [PRO$_i$ **escapar**].
b. **Os prisioneiros**-NOM$_i$ tentaram-AGR [(**PRO**-NOM)$_i$ **escaparem**-AGR].

As is clear from the above, only sentence (25a) with structure (26a), which has a non-inflected infinitive, is well-formed. Sentence (25b), associated with (26b), which has an inflected infinitive, is ill-formed. This is as expected. Under the present analysis, *PRO* does not have 'personal features' of its own, and it is exempt from the ECF. Thus, no principle is violated in (25a), which is a well-formed sentence. However, in the derivation of sentence (25b) the infinitive is inflected, causing the controlled *PRO* to be in a Local Domain. But *PRO* cannot be in a Local Domain because of the PRO-Theorem. Hence (25b) is excluded by Binding Theory, under the assumptions related to the PRO-Theorem, which explains its ungrammaticality.

Consider now the problem posed by the class of "semi-control" verbs (Quícoli 1996). Such verbs allow two constructions with infinitives: one in which the subject of the infinitive is a controlled *PRO*, and another in which the subject of the infinitive is a 'personal' noun phrase. This is the case for example of verbs like *afirmar* 'to assert,' *dizer* 'to say,' *crer* 'to believe.' Compare:

(27) a. Os guardas afirmam **terem eles** visto o ladrão.
b. Os guardas afirmam **terem** visto o ladrão.
c. Os guardas afirmam **ter** visto o ladrão.
'The guards assert (they) saw the thief.'

According to the present analysis, their respective underlying structures are as follows:

(28) a. Os guardas afirmam [eles-NOM **terem-AGR** visto o ladrão].
b. Os guardas afirmam [(pro-3RD PL.)-NOM **terem-AGR** visto o ladrão].
c. Os guardas afirmam [PRO **ter** visto o ladrão].

As shown in structures (28a) and (28b), sentences (27a) and (27b) contain "personal" subjects—the pronominal elements *eles* 'they,' and 'little *pro*,' respectively. This is clear since the subject of the infinitive in both instances is 'free' to refer to *os guardas* 'the guards,' or to another individual understood in the discourse, as is typical of pronominals. Thus, they are 'personal' NPs, and they need Case. Since the infinitive is inflected in these structures, it assigns Case to their respective subjects. This satisfies the ECF, so that the grammaticality of (27a) and (27b) is explained. However, as shown in structure (28c), in (27c), the subject is a controlled *PRO*, which cannot be in a Local Domain (because of the PRO-Theorem) and, hence, cannot occur with an inflected verb. Since in (28c) the infinitive is not inflected, the embedded *PRO* is not in a Local Domain. Therefore, neither Principle A nor the ECF is violated, and (27c) can surface as a grammatical sentence. Thus, as we can see, the facts in (28) follow from both the theories of Case and Binding.

4. Some Consequences of Binding Theory

In this section, we examine some of the predictions of Binding Theory for the data pertaining to the Portuguese inflected vs. non-inflected infinitive. The Binding effects that are of relevance here are those involving 'trace-anaphors' that are created by Movement rules. Essentially, such trace-anaphors are subject to Principle A of Binding Theory, and must be 'bound' by an antecedent within the Local Domain in which they occur. Since AGR creates Local Domains, the theory predicts that inflected infinitives (unlike non-inflected infinitives) should

create Local Domains. We should then expect different results related to movement of the subject of an inflected infinitive vs. movement of the subject of a non-inflected infinitive. We shall examine this question with respect to four types of movement rules: Clitic movement, NP-movement, Wh-movement, and Topicalization.

Consider first Clitic movement. A well-known fact about Portuguese infinitives is that cliticization of the subject is possible with a non-inflected infinitive but not with an inflected infinitive. The following example is typical:

(29) a. Não nos deixeis cair em tentação.
b. *Não nos deixeis cairmos em tentação.
'Do not let us fall into temptation.'

Because of this, many traditional grammars (Cegalla 2000: 551; Lima 1972: 382) must assume a specific 'rule' for cases where the subject of the infinitive is a clitic. Compare:

(30) [I]f the infinitive has as its subject an oblique pronoun with which it constitutes the object of the verbs *deixar* 'let,' *fazer* 'to make,' *mandar* 'to order,' *ver* 'to see,' and *sentir* 'to feel,' it is not inflected. (Cegalla 2000:551)

Of course, a great deal of generality can be gained if the facts pertaining to clitic subjects did not require a special rule just for clitics such as (30). Ideally, such facts should, rather, be deduced from independently motivated principles. In fact, we see that the facts in (29) can be explained in a straightforward manner under Binding Theory. Thus, the respective structures corresponding to (29) are essentially as shown in (31):

(31) a. [pro não nos$_1$ deixeis [t$_1$ **cair** em tentação]].
b. [pro não nos$_1$ deixeis [t$_1$ **cairmos**-AGR em tentação]].

In both structures, Clitic movement left a trace-anaphor. In (31a), with the non-inflected infinitive, the Local Domain for the trace-anaphor movement is the whole structure. Since in this configuration the trace-anaphor is bound by the clitic *nos* 'us,' Principle A is satisfied. This explains the grammaticality of (29a). However, in (31b), the AGR

of the inflected infinitive narrows the Local Domain to the embedded clause. Since the trace-anaphor is not bound by an antecedent in this domain, the structure violates Principle A of Binding Theory. This explains the ungrammaticality of (29b). Thus, the Portuguese facts in (29) can be explained in terms of Principle A, a general principle of UG. No special statement like (30) is needed in the Particular Grammar of Portuguese—a significant theoretical result.

As a second set of data, consider now NP-movement. As shown below, NP movement is possible with non-inflected infinitives but not with inflected infinitives (cf. Maurer 1968: 109 fn; Quícoli 1976, 1982):

(32) a. Os rapazes pareciam odiar o filme.
b [Os rapazes$_1$-NOM pareciam-AGR [t$_1$ **odiar** o filme]].
'The guys seem to hate the movie.'
(33) a. *Os rapazes pareciam odiarem o filme.
b. [Os rapazes$_1$-NOM pareciam-AGR [t$_1$ **odiarem**-AGR]].
'The guys seem-agr to hate-AGR the movie.'

These facts can also be explained in a straightforward manner by Principle A of Binding Theory. In both instance, the embedded subject *os rapazes* 'the guys' is raised by NP-movement to the position of subject under *parecer*. This movement leaves a trace-anaphor, as before. In structure (32b), the infinitive is not inflected, so the Local Domain for the trace-anaphor is the whole structure. Since the trace is bound by *os rapazes* in this domain, the structure satisfies Principle A, and the resulting sentence (32a) is predictably grammatical. In structure (33b), however, the presence of the inflected infinitive narrows the Local Domain to the subordinate clause. Since the trace-anaphor is not bound by an antecedent in this Local Domain, the structure violates Principle A, which explains why the resulting sentence (33a) is ungrammatical. Also, here we have a situation where the inflected infinitive gives Case to its subject, so that the derivation of (33a) satisfies Case Theory. However, the inflected infinitive also creates Local Domains, and since the movement of the subject in (33a) left a trace-anaphor 'free' in the Local Domain created by the inflected infinitive, the structure violates Binding Theory, which correctly excludes the sentence as ungrammatical. In other words, both Case Theory and Binding Theory must be satisfied if the sentence is to be grammatically well-formed.

As a third set, let us now examine the pattern involving Wh-movement. We see now that when the subject is moved by Wh-movement the pattern is just the opposite of that when the subject is moved by NP movement discussed above. Now the sentences with inflected infinitive are well-formed, while the sentences with non-inflected infinitive are ill-formed (cf. Raposo 1987; Quícoli 1996):

(34) a. Que jogadores ele afirma terem abandonado o time?
b. [$_{CP2}$ Que jogadores$_1$-NOM [ele afirma [$_{CP1}$ t_1 [t_1 AGR-terem abandonado o time]]]]?
'Which players does he affirm (that they) have abandoned the team?'

(35) a. *Que jogadores ele afirma ter abandonado o time?
b. *[$_{CP2}$ Que jogadores$_1$ [ele afirma [$_{CP1}$ t_1 [t_1 ter abandonado o time]]]]?
'*Which players does he affirm to have abandoned the team?'

Wh-movement involves movement of a wh-phrase (i.e. an interrogative phrase or a relative pronoun) into a position under the CP-node—the phrasal category at the beginning of a clause. Thus, in both derivations (34b) and (35b) Wh-movement moved the wh-phrase *que jogadores* "which players" first under the CP1 of the subordinate clause, and then to the CP2 of the main clause. In both structures, the trace of the moved subject is properly bound by the trace under CP1, and the trace under CP1, in turn, is bound by *que jogadores* 'which players' under CP2—so Binding Theory is satisfied. However, the difference here is due to Case Theory. In (34a) the infinitive is inflected, while in (35a) the infinitive is not inflected. In the grammatical (34a) the inflected infinitive gives Case to the moved subject, so that the Case Theory (i.e. ECF) is satisfied. However, in the ungrammatical (35a), the infinitive is not inflected and cannot give Case to its subject. Since Wh-movement moves the embedded subject into CP's, which are not Case-marking positions either, the moved subject is not assigned Case. As a result, (35a) is in violation of Case Theory, which explains its ungrammaticality. Again, as we see, it is not sufficient for structures to satisfy only Binding Theory but not Case Theory. Rather, both Binding Theory and Case Theory must be satisfied for the result to be well-formed.

As a fourth, and final case, consider the pattern involving Topicalization. It is known since Chomsky (1977) that Topicalization behaves

much in the same way as Wh-movement. So we would expect Topicalization to display the same pattern with the Portuguese inflected vs. non-inflected infinitives as that observed with Wh-movement. That is, due the interaction of Binding Theory and Case Theory above, we would expect the resulting sentences to be grammatical with the inflected infinitive and ungrammatical with the non-inflected infinitive. As shown by the facts below, these predictions hold:

(36) a. Estes jogadores, o técnico afirma terem chegado tarde.
b. [$_{CP2}$ Estes jogadores$_1$-NOM [o técnico afirma [$_{CP1}$ t_1 [t_1 AGR-terem chegado tarde]]]].
'These players, the coach asserts (that they) have arrived late.'

(37) a. *Estes jogadores, o técnico afirma ter chegado tarde.
b. *[$_{CP2}$ Estes jogadores$_1$ [ele afirma [$_{CP1}$ t_1 [t_1 ter chegado tarde]]]].
'*These players, the coach asserts to have arrived late.'

Topicalization, like Wh-movement, moves the topicalized noun phrase into CP's. This would satisfy Binding Theory, since the traces left by Topicalization in both structures would be properly bound, as required by this theory. However, since CP is not a position where an NP can receive Case, the moved subject must receive Case elsewhere in the derivation. In the case of (36a) the infinitive is inflected and its AGR gives Case to its subject, so the resulting sentence satisfies also Case Theory. No principle is violated and the resulting sentence (36a) is grammatical. However, in (37a) the infinitive is non-inflected and cannot give Case to its subject. Since the subject of the infinitive is moved into CP by Topicalization, it cannot receive Case in this position either. As a result, structure (37a) is in violation of Case Theory, which explains its ungrammaticality. Thus, the pattern produced by Topicalization is identical to that produced by Wh-movement, and both can be explained from the interaction of the principles of the theories of Case and Binding.

5. Conclusion

In the course of the discussion above, we have examined a range of empirical facts related to the Portuguese inflected vs. non-inflected infinitives. We have argued that the facts of Portuguese infinitives—particularly the facts of the idiosyncratic inflected infinitives—can be

explained in a natural manner by some proposed principles of Universal Grammar—the principles of Binding Theory and Case Theory. If this were on the right tract, we would have here an illustration of how the facts of Particular Grammars can be deduced—and, hence, explained—from general principles of Universal Grammar. Thus, we would have a desirable interaction. The proposed principles of Universal Grammar can be relied upon to explain the particular facts of the Portuguese infinitive. At the same time, the explained facts of Portuguese infinitives can be taken as empirical evidence attesting to the general character of the propose principles, further justifying their inclusion as part of a substantial theory of Universal Grammar. If these results could be confirmed, they would provide a concrete example of how the facts of particular languages can be deduced and, hence, explained by general principles of language and, at the same time, how the range of explained data of particular languages can provide empirical support in favor of the explanatory power of the linguistic theory that incorporates them.

Notes

1. Chomsky and Lasnik (1993) (reproduced in Chomsky 1995) restated the Binding principles as "interpretative rules." However, both the standard version of Binding Theory given in the text, and the interpretative version of Binding given by Chomsky and Lasnik require the concept of Local Domain. So, for the facts discussed in this article, it does not seem to matter which version of Binding Theory we adopt, although they may yield different empirical results with respects to other facts. For presentation purposes, I have adopted the more familiar standard version.

2. This is the 'little *pro*' subject that appears in Portuguese sentences such as *cantamos* '(we) sing-1ST PL,' which, according to current theory, is to be analyzed as [pro-1ST PL. –cantamos] (cf. Chomsky 1981; 1982).

3. The precise relation required for Case Assignment is somewhat unclear. I have assumed, for presentation purposes, that Case Assignment is assigned under the notion "head-government," which involves the relation of "m-command" (Aun and Sportiche 1983; Chomsky 1986). But this is a controversial move (see Chomsky 1995 for a different approach to Case marking based on the concept of "Spec-Head Agreement"). The notion "m-command" says essentially that the "head," or nucleus of a phrasal category

"m-commands" all categories inside the phrase category labeled after it. Thus, an NP in 'direct object' position in a Verb Phrase (VP) is m-commanded by the Verb, which is the "head" of the VP; an NP inside a Prepositional Phrase (PP) is m-commanded by the Preposition, which is the head of the PP. Likewise, as it is widely assumed (since Pollock 1989), inflectional morphemes such as Tense and Agreement are the heads of their own Phrasal Categories. Thus, an NP said to be 'in subject position' of a Verb containing the AGR element (i.e. the Verb-Agreement morphology) is assumed to be in the Specifier-position of an AGR Phrase, and hence, it would be m-commanded by AGR, which would assign Nominative Case to it by Rule 1 of (14).

4. A similar rule is given in Maurer (1968: 145): "[W]hen the infinitive has its own subject—explicit or not—it is always inflected." See also Cegalla (2000: 552), Bechara (1968: 346), Lima 1972: 382) for similar statements.

5. The argument based on the PRO-Theorem is as follows. According to Chomsky (1981), *PRO* has the features [+pronominal/+anaphor]. Thus, if *PRO* occurred with an inflected infinitive, the AGR of the infinitival clause would constitute a Local Domain for it. But this would cause a conflict between Principles A and B of Binding Theory; since *PRO* is, in part, an anaphor, Principle A would require it be bound. However, since *PRO* is also a pronominal, the resulting structure would violate Principle B, which requires pronominals to be free. Conversely, if *PRO* is free, the structure would satisfy Principle B, but now it would violate Principle A, since the anaphor must be bound in a Local Domain. This conflict can only be avoided if *PRO* does not occur in a Local Domain. It follows then that *PRO* cannot occur with inflected infinitives, since inflected infinitives create Local Domains.

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Reviews

BRUÑA BRAGADO, MARÍA JOSÉ. *Delmira Agustini: Dandismo, género y reescritura del imaginario modernista*. Bern: Peter Lang, 2005. 246 pp.

La doctora en Literatura Hispanoamericana, María José Bruña Bragado, contribuye al campo de los estudios de poesía modernista y de género con una excelente investigación histórica y crítica sobre la figura y creación poética de la escritora uruguaya Delmira Agustini (1886–1914). La lectura de *Delmira Agustini: Dandismo, género y reescritura del imaginario modernista* revisará satisfactoriamente muchas de las lecturas críticas hasta ahora realizadas sobre la poeta incorporando a la vez nuevas e innovadoras herramientas analíticas.

Para estudiar y comprender la construcción del sujeto literario femenino, como bien señala Bruña Bragado es necesario realizar una investigación histórica que "permita documentar y situar en su momento concreto no sólo los diálogos con la tradición, sino también la gama de modelos femeninos de la época" (17). En su texto Bruña Bragado invitará al lector a recorrer un análisis que partirá desde lo histórico e irá hacia lo literario. Para ello reprochará el que la crítica literaria solamente haya considerado a Agustini como un fetiche no ocupándose por ello de su obra.

La primera parte del libro, "Contradicciones de la modernidad en el Uruguay: Delmira Agustini y la 'sensibilidad' del Novecientos," sitúa críticamente a la poeta en una estructura histórico-social. Incluye también una biografía de Agustini pero no entra en suposiciones sobre su muerte; simplemente sugiere al lector curioso de este debate la existencia de algunas lecturas que estudian el tema. Considera importante el que Agustini haya participado de la "Generación del Novecientos" junto a conocidas personalidades como Carlos Vaz Ferreira, Horacio Quiroga, Carlos Reyles, Julio Herrera Reissig, Ma. Eugenia Vaz Ferreira, Florencio Sánchez y José Enrique Rodó. En esta sección Bruña Bragado también sostiene que no se puede desvincular al género del contexto. Sumada a la melancolía asociada al *mal du siècle* y siguiendo a Judith Butler, comenta que Agustini posee una melancolía propia del género "que muestra la dificultad para una mujer de alcanzar una identidad artística y, al mismo tiempo, se conecta con estrategias de sentido (poder), encaminadas a alcanzar un significado fuerte y un lugar en el canon" (49). De esta forma Bruña Bragado afirma que si bien nada diferencia a la poeta de sus contemporáneos en cuanto forma, léxico,

referentes y contexto de crisis, aquello que la distingue es el uso que ella hace de los mismos elementos mediados por la categoría del género.

La segunda parte del libro, "El dandismo como creación del/a artista," logra positivamente aclarar el error común en el que muchos críticos caen al considerar que solamente los hombres pueden ser dandis. Bruña Bragado sostiene que todas aquellas características que hacen al dandi (su postura, fachada, carácter rebelde, insolencia e impertinencia de gestos) son también aquellas que definen el dandismo en Delmira Agustini; particularmente en dos estadios, su faceta como actriz y la creación de su imagen a través de la fotografía. Es el dandismo femenino según Bruña Bragado el que provoca un desplazamiento de roles que luego se manifiesta conflictivamente en la escritura. Opina que esta característica en Agustini es "actitud vital disidente, como complemento de la subversión en el arte" (88). Combina en este apartado un análisis fotográfico de Agustini así como de su poesía. A partir de las fotografías encuentra el deseo compulsivo de la poeta por representarse de forma polifacética.

La tercera parte del libro, "Luces y sombras de la 'estrella dormida'," incluye un exhaustivo análisis de cada una de las obras de Agustini. Comenta primero aquellos poemas publicados en diarios y revistas, analiza *El libro blanco (Frágil)* publicado en 1907, luego *Cantos de la mañana* de 1910, la recopilación y reedición hecha por la poeta en *Los cálices vacíos* de 1913 así como el libro póstumo *El rosario de Eros*, publicado en 1924, a diez años de su muerte. Bruña Bragado examina los ardides desplegados por la poeta en pos de conseguir un lugar propio.

La conclusión reitera la importancia de un estudio que inserte a Agustini en un contexto socio-político y que analice su obra de manera abierta, a través de los mecanismos, situaciones y lógicas que desencadenan sus símbolos y concepciones. Bruña Bragado cumple con los objetivos trazados ya desde la Introducción, pues su libro constituye un análisis que contempla "los desvíos, las variaciones, y las asincronías" (221) de la poeta.

Delmira Agustini: Dandismo, género y reescritura del imaginario modernista ofrece a los lectores una profunda investigación crítica que posibilita nuevos horizontes de comprensión sobre la vida y obra de Agustini. Esperamos que, tal como sugiere al final de su libro, Bruña Bragado continúe esta labor con un estudio futuro que se ocupe tanto de la recepción de la obra de Agustini como de la forma en que ésta afectó a la poeta.

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KRISTAL, EFRAÍN, ed. *The Cambridge Companion to the Latin American Novel.* Cambridge: Cambridge UP, 2005. 336pp.

The Latin American novel includes a wide corpus of texts written in Spanish and Portuguese. Compiling the important contributions and development of the Latin American novel genre is quite a challenge. The *Cambridge Companion to the Latin American Novel* offers "an overview of the novel's history and critical analyses in several representative works" (i) in many regions of Latin America, giving special attention to Brazil, the Caribbean, the Andes and Central America. This compilation in English is the first to offer the contributions to the novel genre and the impact of these novels' translations abroad. Besides being a remarkable resource for students and teachers of the Latin American novel, the *Companion* conveys an introduction to the heterogeneity of Latin American literature in the various regions and an introduction to gender and queer approaches to the novel. This *Companion* offers a great overview of the Latin American panorama beginning with the nineteenth century to the present. In addition, it summarizes the cultural, historical, literary and sociopolitical chronology of events that have impacted the novel from 1810 to 2004.

This 336-page compilation offers a collection of essays divided in four parts, beginning with an extraordinary introduction by the editor, Efraín Kristal. Kristal opens the *Companion* with a new approach to defining Latin America as a term in the twenty-first century and how it has impacted the approaches to Latin American Literature. It was not until the twenty-first century that Latin American intellectuals have accepted the Latin American label. Once the label was accepted, Latin American scholars began capturing and recovering literary expressions that define their heritage. Kristal explains how, in this compilation, it was important to include the different approaches and novels not often discussed in traditional literary history, such as cultural and racial studies, gender and queer studies and the development and impact of the translations abroad.

Part I offers the traditional literary history of the novel's developments and landmark moments in the evolution of the Latin American novel from the nineteenth century to the present. Donald L. Shaw's *A Companion to Modern Spanish American Fiction* (2002) includes a similar discussion of the four important turning points of the novel: the nineteenth-century novel; the regionalist novel; the boom novel;

and the post-boom novel. However, the *Companion* has more to offer the student and teacher of the Latin American novel: a discussion of the main historical events and changes of the novel and the main contributions to the genre. Other literary history discussions include too many examples of novels without fully describing their importance. On the other hand, the *Companion* chooses the novels that caused a change in the genre and describes the reason for their importance using scholarly support.

Part II describes the "heterogeneity" of the Latin American novel through the important problematizations of race and culture: the African in Brazil, the Caribbean and Central America; and indigenism in Brazil, the Andes and Central America. This section is divided into four selections: "The Brazilian Novel," "The Caribbean Novel," "The Andean Novel" and "The Central American Novel"—not common in traditional literary history books, such as Shaw's. This section also presents the non-Western and multicultural contributions to the novel, literary production and current anthropological scholarship of indigenous and African cultures in these four countries. For example, in the chapter titled "The Brazilian Novel," Piers Armstrong discusses how the five regions of Brazil portray the "miscegenation of European, indigenous, and African populations in five distinct regions" (105): Northeast; Southeast; North; South; and the frontierlands of Center-West. The chapter discusses the history of the novel in Brazil beginning with the nineteenth-century novel *A moreninha* by Joaquim Manuel de Macedo to *Cidade de Deus* by Paulo Lins (1958), which inspired the film *City of God* in 2002.

Particularly important is the chapter on "The Caribbean Novel," due to its complete discussion of novels and their political, social, and economic context in each Caribbean country—not often discussed in traditional literary history books. William Luis discusses the novel's trajectory in Cuba, Puerto Rico, Hispaniola and Jamaica. Luis describes this trajectory beginning with nineteenth-century novels, which describe the moment for development of a national consciousness and unique historical circumstances unfolding in each country up to the twentieth-century novel. The most influential novels of the nineteenth century in Cuba were *Autobiografía* (1835), *Cecilia Valdés* (1839) and *Sab* (1841), all which include questions of race and culture. At the same time, Ramón de Palma defines "ciboneyismo" with *Matanza y el Yumurí* (1837). Antonio Zambrana's *El negro Francisco* (1873), among others, continue the antislavery theme which persists

today. In the twentieth century, two themes persist in Cuba: the decay of Cuban society and slavery. The two novelists that inaugurated the twentieth century are Miguel del Carrión and Carlos Loveira. However, the most important writers of Cuba are Alejo Carpentier, José Lezama Lima and Guillermo Cabrera Infante. On the other hand, during the nineteenth century, Puerto Rican literature emerges from individuals and not movements. Furthermore, Luis recognizes Eugenio María de Hosto's *La peregrinación de Bayoán* (1863) as one of the earliest novels, which discussed Bayoán's travels, the Amerindian past and the current colonialization process. However, Manuel Alonso's *El gíbaro* (1882) is accepted as the first major work because of its description and definition of Puerto Rican identity. Luis recognizes Manuel Zeno Gandía's acceptance of naturalism over Romanticism as one of the major turning points in Puerto Rican literature, which influenced later authors. In the twentieth century, Puerto Rican novels focused mostly on their relationship with the United States. The most influencial writers were Pedro Juan Soto, Luis Rafael Sánchez, Edgardo Rodríguez and Rosario Ferré. On the other hand, the novel of the Dominican Republic begins with Manuel de Jesús Galvan's *Enriquillo* (1877), where it traces Dominican identity back to Spanish rule. The novel in the Dominican Republic recognizes their heritage back to the Amerindian past, not African. Other novels however, did not abandon the historical past and introduced the historical novel, such as Francisco G. Billini's *Engracia y Antoñita* (1892). In the twentieth century, novelists from the Dominican Republic were inspired by three historical turning points: the U.S. occupation of the country, the Trujillo Dictatorship, and the U.S. invasion of 1965. The task of the twentieth century's novelists was to comment and question the authority of the country. At the same time, novelists were also writing in experimental techniques like "the boom" novelists, such as Marcio Veloz Maggiolo. William Luis offers novels that follow a similar technique as the Boom novelists in Caribbean novels. Even in the history of Latin American novels in Spanish, such as Angel Rama's or John Brushwood's, the contribution of these important novelists to the Caribbean and the Latin American novel is not included.

Part III includes a summary of gender and queer studies and a discussion of the way by which they have introduced a new approach to reading the novel in Latin America. This section in particular discusses the novels written by women and the novels that describe "queer" scenes and discussions—the taboos—throughout Latin America. Part IV

includes six of the greatest contributions and turning points of the novel of the nineteenth and twentieth centuries: Machado de Asis's *Dom Casmurro* (1899), Juan Rulfo's *Pedro Páramo*, Clarice Lispector's *The Passion According to G.H.*, Gabriel García Marquez's *One Hundred Yeas of Solitude*, Isabel Allende's *The House of Spirits* and Mario Vargas Llosas's *War of the End of the World*. It is important to note however, that these essays offer a reading or understanding of the text for the student of the Latin American novel; the scholar may need to refer to the "Further Reading" section for a deeper understanding and criticism of these novels. For example, Claire Williams's "*The Passion According to G.H.* by Clarice Lispector" attempts to guide a basic reading of the book, but fails to mention the author's importance in Brazil's feminist thought. She does mention briefly a comment made by Hélène Cixous, a leading feminist, but does not, until later in a footnote, elaborate more on how Lispector was a leader of feminist writing in Brazil.

Finally, the "Epilogue" defines the position of the Latin American novel in Europe and North America and how it has successfully entered the American and British literary production and readership. Suzanne Jill Levine notes that "the context that accounted for the literary revolution taking place in Latin America was impossible to appreciate, until the late 1960s, in the United States and Britain where Latin American local-color-type novels were the only kind being translated" (300). The type of novels being translated were Mariano Azuela's *Los de abajo* (*The Underdogs*), Ricardo Güiraldes's *Don Segundo Sombra* (*Don Segundo Sombra: Shadows of the Pampas)* and Eduardo Mallea's *La bahía de silencio (The Bay of Silence)*. Even Jorge Luis Borges's short stories were rejected because "Borges, who was a presence in the Argentine literary world at the time, did not 'represent' the image of the Latin American writer that would entice American publishers" (299). With the novels that were translated there were problems that Levine cites. For example, by 1941, Harriet de Onís was considered the leading translator of Spanish and Portuguese; however, her translations were not accurate. Levine states that "she was not terribly accurate and tended to normalize (with flowery language) both the regionalisms of some novels and the original experimental language of others" (301). The beginning of translations of other writers such as Borges began with Borges's Formentor Prize in 1961. Besides the translations, Levine also discusses the term "Latin American" and how writers and critics challenged the notion. However, this term was most important to the United States since "it

was a designation of a geopolitical area which was also convenient for the business of teaching courses and selling books" (302). In addition, it was the Cuban Revolution in 1959 that struck interest in the Latin American novel in the United States. As a result, the Association of American University Presses (AAUP) was given a grant of $225,000 to translate Latin American novels. It is important to note, however, that no boom novel was translated through this translation program; instead, they were published directly by pocket book publishers such as Harper and Row, Farrar, Straus, Pantheon and Grove. Some of the leading translators were Gregory Rabassa, Helen Lane, Margaret Peden, Alfred MacAdam, Hardie St. Martin, Edith Grossman and Gerald Martin. By the 1970s, North American and European readers wanted to read more of the magical realist novels produced in Latin America. By the 1980s, the role of the translator changed with the new interest of the Latino experience in English. Levine notes that "there is now a large bilingual readership (the Hispanic majority is by far the largest in the United States), which was not the case in 1970" (311).

The *Companion of the Latin American Novel* gives the student and teacher of the Latin American novel a comprehensive discussion of the novel, and the ruptures and changes that arose out of its many turning points. Each selection also offers reading and critical approaches that propose a different interpretation, including the questions of race and cultural, gender and queer studies. This *Companion* presents a literary history of the Latin American novel and how writers continue to warp new experimental approaches to discuss their political, social, racial, cultural, gender and historical agendas. From the "Introduction" of the *Companion,* Kristal clearly states that this book includes an overview of the genre as well as analyses of six classic texts. The selected essays attempt to "offer several entryways into the understanding and appreciation of the Latin American novel in both the Spanish- and the Portuguese-speaking realms" (16). Therefore, for historical and contextual knowledge, the *Companion* is an asset. In addition, the *Companion* offers a five-page comprehensive bibliography of suggested resources for those seeking further research. Also, at the end of every section, there is a bibliography entitled "Further Reading" which is helpful for those students and scholars of the Latin American novel that seek further scholarship.

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Mignolo's Idea of Latin America: Race, Place, and the Pluriverse

MIGNOLO, WALTER D. *The Idea of Latin America*. Malden, MA: Blackwell, 2005. 198 pp.

In his recent book, *The Idea of Latin America*, Walter Mignolo offers an unearthing or what he calls an "archeology" of the layered histories and discourses which have colluded in producing the "idea" of Latin America. He is primarily intent on a systematic debunking of what he sees as an undue confidence in the "ontology of continental divides" which has historically created the illusion of Latin America as a real entity rather than a constructed idea, an ontological mirage which has superimposed its own self-serving, Europeanized and racialized image of Latin America onto the continent. As an idea, Latin America is not so much descriptive as it is prescriptive: the very categories it uses to explain, describe, and circumscribe Latin America create the conditions under which we understand and imagine Latin American reality. But in order for the idea of Latin America to carry the force that it does, that prescriptive dimension must be overlooked, discounted, or otherwise "forgotten"; this is how the idea of Latin America becomes confused with the reality of Latin America, what Mignolo understands as its ontology.

Mignolo offers an extensive treatment of America's invention—rather than discovery—and the gradually hardening historical distinction between the putatively Anglo-Saxon America, embodied by the United States, and the other America, the *Latin* America. Here there is also a progressively hardening racial difference which subtends this geographical distinction as the idea of Latinity strays from its associations with Europe toward its more recent groundings in the New World and an unspoken understanding of Amerindian racial mixing or *indigenization*: "'Latin' America became darker and darker in relation to the increasing discourse of White supremacy," which cast Latin America as "'Mestizo/a'; that is, darker skinned" (Mignolo 90). The racial logic and politics driving the split between the two Americas reflects the convergence of geo-politics and body-politics central to Mignolo's analysis.

Although the term *Latin America* did not surface until the continent's independence movements of the nineteenth century, the idea

of Latin America bears the weight of a much longer, often discounted colonial history of racial violence, which includes religious persecution, slavery, and genocide. Even in its contemporary applications, the "idea" still bears the painful and oppressive legacy of five centuries of colonialism in the New World, a legacy from which modernity has not yet been able to disentangle itself. As Mignolo argues convincingly throughout the book, modernity, both in its contemporary and historical moments, is inescapably conjoined to a history and reality of what he terms "coloniality." Coloniality speaks not just to overt colonial occupation but also to the overbearing West's ongoing economic, political, and epistemological force throughout the world. The term gathers the varied moments and locations of European colonialism along with what are for Mignolo the merely superficially distinguishable kinds of (economic) imperialism mostly attributed to the US as the epicenter of late, global capitalism after World War II. It also underscores the logics of racial division and subordination which the cultures of colonialism and imperialism share with those of modernity and global capitalism even in its contemporary moment. In Mignolo's vernacular, this means not only that geo-politics continue to be mapped onto body-politics, blending a politics of place—nation, region, continent—with that of race, but that these are also the politics which govern and ensure the skewed distribution of wealth, knowledge, and power. According to Mignolo, Latin American countries' "consistent descent in the world economy" following independence coincides with the progressively more insistent designation of Latin America as racially other, where "to be 'Latin' American was still to be not White enough" (Mignolo 90). The rhetorical indigenizing of Latin America following independence simply extended the colonialist logic whereby Latin America was understood strictly in terms of the raw materials it could provide the West. As Mignolo understands it, an indigenized Latin America connoted not only exploitable natural resources but also exploitable labor for the West of the twentieth century whose imperialism now speaks through the language of capitalism. Certainly the "idea" of Latin America has for the West a racial charge to it, but more importantly for Mignolo it is a racial charge produced and maintained by the manipulative Western oriented discourses which overwrite any attempts by Latin America to represent "itself" under its own terms and designs outside the West's commodifying gaze. In other words, if the racial schema of Western discourse

corresponds to contemporary flows of global capital and the uneven relations of power and knowledge imposed by those flows, it leaves little doubt that late capitalism is directly taking up the mantle from colonialism, matching capitalism's economic hierarchies and divisions with colonialism's racial ones.

The connections Mignolo draws here between race and the global economy underscore the political significance of race beyond the trumpeting of racial difference and the celebration of ethnic identity that he finds often miss the point. For Mignolo, Latin America is best understood simply as a wildly successful "political project," which inscribes the reality it claims to describe, precisely through its manipulative association of race, place, and difference. And Mignolo charts the progression of that political project from its incipient stages in the cultures of European colonialist expansion into the Americas starting in the late fifteenth century and extending into capitalism's contemporary geography. He divides this project into three distinct "nodes" of analysis, corresponding to the three chapters of the book. While the use of node is meant to emphasize the achronological bent of his analysis, that analysis can be nonetheless roughly divided into three successive but overlapping phases detailed below.

The first chapter, "The Americas, Christian Expansion, and the Modern/Colonial Foundation of Racism," explores the invention of America by and for Europe. The main concern of the first chapter lies in detailing an archealogy of the "idea" of America coming out of the mechanisms of what he terms an occidentalist, universalizing Christian cosmology: Eurocentrism, for short. Occidentalism here speaks to the "epistemic location from where the world was classified and ranked," where so-called objective assessments of race, religion, and civilization were mired in the European viewpoint from which they were written and for whose interests they served. As Mignolo emphasizes, this Eurocentric "locus of enunciation" was a deeply racialized perspective: early European maps of the globe correlated discrete racial types with each of the "four continents," inaugurating a "logic of continental racialization."[1] On most (European) world maps even through the seventeenth century, the racial types embodying each of the four continents were "usually represented by naked or semi-naked women" (Mignolo 27). These indigenous women served as the literal embodiment of their respective race and place, which in turn coincided with a religious difference/otherness that was itself so thoroughly fused with

racial difference at the time. After all, Europe was not only white, but also Christian, and the rest of the world was cast as barbarian territory populated by the various races of barbarians, all of whom were judged inferior regardless of the extent to which they were understood as "civilized." Of course, Europe itself had its own internal religious differences, which were themselves supported by racial differences.

Mignolo devotes the second chapter to an exploration of the ways in which Europe exported those differences to the New World, in the process creating two distinct continents and two distinct races. This part of the project really began taking shape in the independence movements of the nineteenth century when former Portuguese and Spanish colonies in the Americas looked to France as a political and cultural model in order to distance themselves from their former colonial attachments. As he tells it, Europe at this time in the nineteenth century typically understood itself as composed of two races, the Germanics and the Latins—a binary which reflects not just a racial division, but also a religious one; at this time, culture and cultural difference were really understood in terms of religious difference. This racial/religious binary was in turn superimposed on the continents of the New World, where North America was understood racially and culturally as Anglo-Saxon and Protestant, while "Latin" America was understood as Latin and Catholic. Of course, as Mignolo details, such a stark division and totalizing basis for identity and difference "erased" the religious, cultural, and racial heterogeneity of Indigenous populations, as well as those of African or Asian descent, most of whom the term Latin ill-reflected their reality, experience, or identity. The failure to account for the heterogeneity of the New World reflects the abidingly Eurocentric logic of "Latinity"—originally used in France in reference to so-called Latin countries with colonial and/or imperial interests in the Americas: Italy, Spain, Portugal, and France and in contradistinction and opposition to the expansion-minded Anglo-Saxons, the United States (Mignolo 58). Many of the newly independent nations in South American and the Caribbean, looking to get away from the colonial legacy of Spain and Portugal, looked to France as a political and cultural model, embracing the oppositional "Latinity"/"Latinidad" that colonialist France and its "Latin" European allies had taken up against the imperializing United States threatening their interests. And so Latin American nations themselves took on the term as a self-descriptive, albeit an ill-fitting one. As Mignolo puts it, "'Latin' America is not so

much a subcontinent as it is the political project of Creole-Mestizo/a elites" (59). The mistake here was in the overlooking of European colonialism as a part of this model. And so these nascent nations never undertook any attempt to decolonize: "Coloniality is the underlying matrix of colonial power that was maintained, in the US and in South America and the Caribbean, after independence. The colonial matrix of power remained in place; it only changed hands" (69). We can see this coloniality at work in the ethnic exclusivity or homogenization connoted by "Latin" in Latin America and Latinidad.

The problem with the idea of Latin America is two-fold. On the one hand, it is reflected in the Eurocentric legacy of the term, which poorly suits the racial and cultural heterogeneity of Latin America. On the other hand, the racialized logic of global capitalism renders Latin American heterogeneity a moot point as occidentalist discourses merely impose their own racially and culturally homogenizing "descriptions"—i.e. inscriptions—of Latin America. The question of how to contend with these occidentalist discourses is the subject of the third and final chapter, which explores the way in which the frightening monolith of Occidentalism has been taken on and the accompanying "epistemic geo-/body-political shift" that has enacted. Though he opens the chapter with a discussion of the ways in which the (Euro/American) logic of global capital tends to focus on the reduction of Latin America to a summation of its resources, raw materials and labor, Mignolo is primarily concerned here with the movements to destabilize the Eurocentric idea of "Latinidad" beyond this problem of Latin America's commodification. Specifically, his focus is on Afro-Caribbean and Amerindian philosophies, cultural discourses, and historical memories, all of which are working to tear the universalizing fabric of Latin America. But "isn't that pure and simple essentialism?" Mignolo asks, to which he answers in the negative: "I am endorsing, joining, promoting, and supporting the project of the Caribbean Philosophical Association or the Afro-Ecuadorian social movement not because I am Black but because I see it as a project of liberation and epistemic decolonization" (Mignolo 114). For Mignolo, race is to be understood in strictly political terms; but this touches on the trickiest aspect of his study: the nature of the relationship between the political and the ontological. The very point of the book lies in the idea that what was essentially a political project—the idea of Latin America—seemed to take on an ontological consistency.

But even if we can establish through some empirical means that the "real" Latin America does not correspond to the idea of it propagated by the West, that does not change the reality that the West's idea of Latin America was so wildly successful *because of,* rather than despite, the fact that it was a political project masking itself as an ontological reality. Indeed, pointing out the idea of Latin America as an ontological fallacy does nothing to defuse its representational power—a fact corroborated by Mignolo's focus on *political* (rather than sociological or empirical) projects designed to combat the idea of Latin America. To bring us back to Mignolo's question as to whether his endorsement of say Afro-Caribbean political projects were "pure and simple essentialism," the answer must be "yes, in practice," simply because they call on and inhabit the essentialist, racialized categories set by occidentalist discourse. After all, if we are to understand essentialism as confusing the ontological with the political, is that in practice any different from confusing the political with the ontological, which Mignolo attributes to the idea of Latin America? Certainly Mignolo is at pains to demonstrate that the political projects he espouses are merely strategic and thus anti-essentialist; but for as much as they question the content and reductive make-up of racial categories, they nonetheless leave the categories in place. Thus it is not clear how that will prevent an occidentalist/capitalist, essentialist co-optation of those projects as they reinforce the racial and racializing categories of modernity and coloniality. The more pressing problem seems to be occidentalism's power of representation itself, its power to overwrite any and all political projects. What do we do about that?

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Note

1. As the book duly chronicles, Christianity itself already laid the groundwork for modern-day racial divisions through the Bible's treatment of Noah's three sons, Shem, Japheth, and Ham. Mignolo cites an early—from the ninth century—Christian map consisting simply of a circle divided into three sections corresponding to the positioning of the three biblical brothers in Europe, Africa, and Asia, respectively. This model was revised with the "discovery" of the Americas, which not only necessitated an acknowledgement of the existence of another continent but also of another race.

O equilibrista de (in)certezas[1]

OTTONI, PAULO. *Tradução Manifesta: double bind e acontecimento*. Campinas, SP: Editora da UNICAMP, 2005. 198 pp.

Tradução Manifesta: double bind e acontecimento é o mais recente livro de Paulo Ottoni. Professor titular do Instituto de Estudos da Linguagem (IEL) da Universidade Estadual de Campinas (UNICAMP), Ottoni, além de atuar nas áreas de teoria, prática e ensino de tradução, também coordena o grupo de pesquisa Traduzir Derrida—Políticas e Desconstruções. *Tradução Manifesta: double bind e acontecimento* apresenta pressupostos que permitem afirmar que Ottoni filia-se à perspectiva pós-estruturalista. O compromisso do autor advém da urgência de refletir sobre a tradução e seus desdobramentos (teoria, prática), sob uma nova visada. Como os pensadores que aderem à proposta pós-estruturalista, Ottoni é severo ao manifestar sua crítica à postura estritamente estruturalista e descritiva da ciência lingüística.

Este livro divide-se em duas partes. Na primeira, encontramos dez artigos sobre tradução que foram escritos em diferentes momentos do percurso acadêmico do autor. Os quatro primeiros artigos resultam de conferências ministradas por Ottoni na Alemanha, no Institut für Übersezen und Dolmetchen da Universidade de Heidelberg, entre janeiro de 1996 e fevereiro de 1997. Estes escritos introdutórios questionam os pressupostos da lingüística tradicional e assinalam a relação conflituosa que ela estabelece com a tradução, além de apontarem para a necessidade de considerar a multiplicidade de línguas envolvidas no processo tradutório. Os quinto e sexto artigos são inéditos e encaram a tradução sob a ótica da psicanálise. O sétimo texto é o mais antigo e, juntamente com o oitavo, foi escrito para integrar esta coletânea. Neles Ottoni ressalta o papel corrosivo que as teorias da tradução de base lingüística têm na formação dos alunos. Os dois últimos artigos, que encerram a primeira parte do livro, tratam do papel dos tradutores da escritura de Derrida. Foram reescritos, após terem sido apresentados como comunicações, em congressos no Canadá e no Japão, em 1999.

A segunda parte desta coletânea consiste na apresentação e na tradução de um texto de Derrida, "Fidelidade a mais de um—merecer herdar onde a genealogia falta," realizada por Ottoni. Trata-se da reunião dos comentários finais, acrescido das intervenções de Derrida

em oito comunicações realizadas no Encontro de Rabat, Marrocos, em junho de 1996. Como adverte Ottoni em nota introdutória de *Tradução Manifesta*, os textos da primeira parte não impõem uma ordem de leitura. Eles foram concebidos como "um só texto dividido em dez partes" (11). Nesse sentido, costurados por uma mesma concepção de tradução, é possível que se parta, sem prejuízo para a leitura, de qualquer um deles. Todos os textos conduzem a uma discussão aprofundada sobre as relações entre tradução e desconstrução.

Os artigos ganham corpo a partir de uma perspectiva inovadora que se distancia bastante da idéia normativa sobre tradução e, portanto, dos pressupostos da abordagem lingüística. Esta abordagem tradicional minimiza a participação do tradutor na transformação e produção de significados e concebe a tradução como forma de transporte de sentidos estáveis entre as línguas de partida e de chegada. A proposta desconstrutivista, ao incorporar os jogos de sentido na própria tradução, encara o tradutor como um produtor ativo de significados, deflagrador das línguas envolvidas na tradução. A tradução concebida sob o viés da desconstrução é um acontecimento que, além de promover uma reflexão sobre as línguas, desestabiliza as bases nas quais se assentam as teorias tradicionais da tradução. Estabelece-se, dessa forma, o *double bind* que intitula o livro e que está associado à concepção de tradução como acontecimento. O *double bind* é uma maneira de desmontar as dicotomias que sustentam as teorias tradicionais da tradução. Se o acontecimento aponta para "a possibilidade de conceber a tradução fora de qualquer aprisionamento teórico," o *double bind* é o imperativo categórico que reflete o paradoxo constitutivo do processo de tradução (15). Em outras palavras, o *double bind* demarca a impossibilidade e, ao mesmo tempo, a necessidade da tradução. Este paradoxo sustenta o processo de leitura e de tradução promovidos pela desconstrução. A difícil tarefa (*Aufgabe*)[2] do tradutor/leitor é aprender a "sofrer e suportar" o *double bind* ciente de que, sem ele, não há leitura, tampouco tradução (12).

Nos dois primeiros textos, "O papel da lingüística e a relação teoria e prática no ensino da tradução" e "Compreensão e interpretação no ato de traduzir: reflexões sobre o enunciado e a significação" problematizam-se os pressupostos teóricos das abordagens lingüísticas da linguagem. Partindo de Jakobson e de Mounin, passando por Saussure e Bakhtin, Haroldo de Campos e Walter Benjamin, entre outros, mas sempre iluminado por Derrida, Ottoni esclarece e exemplifica certos

conflitos, como as dicotomias teoria–prática, sujeito–objeto que ainda permeiam o ensino da tradução no Brasil. Uma de suas importantes conclusões é que a "lingüística não dá conta da tradução enquanto um acontecimento que emerge do funcionamento da linguagem" (23). Em outras palavras, a lingüística, nas sendas abertas por Saussure, ao se constituir como uma ciência positiva, com bases logocêntricas, fundamenta-se na manutenção das dicotomias sujeito-objeto, teoria-prática. Na opinião de Ottoni, a lingüística tradicional só faz "domesticar," "dominar" e "aprisionar" o fenômeno da tradução (23). Nesse sentido, Mounin e Jakobson, ao atentarem para a "possibilidade da impossibilidade" da tradução, subordinaram a tradução à lingüística (23). Da perspectiva da lingüística tradicional, a tradução configura-se, na opinião de Ottoni, como uma impossibilidade teórica e prática. No âmbito brasileiro, Ottoni e Arrojo foram pioneiros em pensar a tradução sob a perspectiva pós-estruturalista. Ambos são unânimes em afirmar que é preciso escapar dos pressupostos da lingüística tradicional, ou como diz Arrojo, do "preconceito da inferioridade ou da impossibilidade" da tradução (25–28).

Os dois textos seguintes, "Tradução recíproca e *double bind*: transbordamento e multiplicidade de línguas" e "A tradução é desde sempre resistência: reflexões sobre teoria e história da tradução" consistem na discussão sobre o papel dos tradutores quando confrontados com a multiplicidade de línguas mobilizadas pela tradução. O tradutor, na perspectiva da desconstrução, é concebido como sujeito ativo que interfere nas línguas envolvidas na tradução, transformando-as e produzindo novos significados. Ele é um verdadeiro produtor de "impurezas" que faz transbordar significados de uma língua para outra (51). Na abordagem estrutural e formal tenta-se evitar, ao máximo, este transbordamento, em favor de uma suposta fidelidade, já que a tradução é encarada como perda, traição. A essa altura é preciso introduzir a concepção de tradução de um dos mais importantes tradutores literários brasileiros: Haroldo de Campos. Suas traduções, embora possam ser aproximadas do *criticism by translation* de Ezra Pound, não deixam de iluminar os caminhos de Ottoni e de Lages que, além de tradutora, é docente na Universidade Federal Fluminense. Crítico mordaz das traduções na linha da tradição das *belles infidèles*, que elegem textos onde a função semântica é preponderante, Campos parte de textos considerados (por aquela tradição) "menos passíveis de serem traduzidos" (qtd. in Seligmann-Silva 198). Nesse sentido,

como Walter Benjamin, Campos aposta que os textos semanticamente menos densos servem melhor à tradução. Para ele, a tradução deve ser encarada como uma missão "luciferina" que inverte a tarefa do tradutor, transformando o original na tradução de sua tradução (179).

O conceito de fidelidade deve ser encarado, na abordagem desconstrutivista, sob a perspectiva filosófica e ideológica e fora do âmbito estritamente lingüístico. A fidelidade, se pode ser atingida, será alcançada na dimensão da própria leitura e interpretação. A tradução, entendida como recriação, é experimentada quando Ottoni se propõe a traduzir, no quarto texto da primeira parte, alguns "excertos-problema," como o trecho final de *Grande Sertão: Veredas* de Guimarães Rosa. No evidenciar constante da existência de línguas dentro da língua, a tradução (re)criadora promove o cruzamento e a articulação entre as línguas, "contaminando-as" e sendo "contaminada por elas" (63). Ottoni toma Paul De Man como ponto de partida, porém inova ao propor uma "teoria-resistência" da tradução encarada como *double bind* (74). Esta "teoria-resistência," ao manter as semelhanças e as diferenças das línguas envolvidas na tradução, impossibilitaria qualquer tentativa de apagamento das mesmas. Além de apontar para um "resto" de língua que não se deixa traduzir, o que nos leva aos artigos seguintes (90).

"Tradução: reflexões sobre desconstrução e psicanálise" e "Tradução e inconsciente: a resistência à análise como mecanismo de imposição da língua," abordam a desconstrução à luz da psicanálise. Nos últimos 30 anos, as discussões sobre tradução a partir da desconstrução e da psicanálise, têm sido freqüentes, pois ambas encaram a tradução de modo diverso da teoria lingüística tradicional. A desconstrução, ao examinar ou analisar Freud sob novas lentes, questiona a tradução a partir dos textos do "pai da psicanálise." A desconstrução possibilita que a tradução e a psicanálise, ao procurarem desvendar as semelhanças e as diferenças entre as línguas, se encontrem em suas "estranhezas" (89). A tradução, encarada como escritura a partir de Derrida, permite pensar a "assimetria," o "excesso" e o "resto" de significação que há nas línguas. O "resto," impureza essencial das línguas, é o que "não se deixa traduzir" (90). Este "resto," o "excesso de significação" que constitui as línguas, torna a tradução um acontecimento (91). O "resto," resíduo intraduzível, pode ser lido no registro da melancolia ou da perda. Steiner, em seu amplo e pioneiro estudo sobre a tradução, identifica a melancolia como efeito histórico da

impossibilidade vivida pelo tradutor de fazer com que seu texto corresponda fielmente ao original (269). Lages, ao retomar Steiner para se distanciar dele, propõe uma alternativa, digamos, mais festiva e menos traumática para a tradução. Ao tentar fugir da impossibilidade desconstrutivista e da idéia de perda, Lages retoma os escritos dos primeiros românticos de Iena, deles resgatando o conceito-chave de traduzibilidade. Nesse sentido, via Benjamin, sua proposta tradutória toma o rumo da anulação de Babel, multiplicadora de línguas. Diferindo da proposta desconstrutivista que, *a priori*, evidencia as línguas envolvidas na tradução, Lages talvez caminhe em busca da utópica e absoluta "língua pura" benjaminiana, conciliadora de todas as outras (9–21). Nesse sentido, sua proposta não deixa de ser um contraponto interessante à abordagem desconstrutivista, adotada por Ottoni.

Retomando Ottoni, no sétimo artigo cujo título é "Teoria polifônica, escritura e tradução: algumas considerações," a teoria polifônica da enunciação de Oswald Ducrot é posta em xeque. Através da comparação de um enunciado em inglês, alemão, francês e português, retirado da peça *Édipo Rei* de Sófocles, constata-se a instabilidade dos significados. Ao responder se a teoria polifônica da enunciação funcionaria da mesma forma em todas as línguas, Ottoni conclui que esta teoria não dá conta de explicar o funcionamento da tradução e do jogo infinito da disseminação de significados. Apesar do que desejaria Ducrot, o jogo de vozes não garante um sentido estável e controlado. Se a teoria polifônica funcionasse de maneira idêntica em, pelo menos, uma língua, ainda assim não poderíamos afirmar a existência de várias línguas numa mesma língua ou como diz Ottoni, que "uma língua é desde sempre línguas" (115).

No oitavo texto, "A formação do tradutor científico e técnico: necessária e impossível," Ottoni demonstra como as teorias da tradução de base lingüística dificultam o envolvimento dos aprendizes com a língua, reforçando dicotomias discutíveis que, no limite, incapacitariam os futuros tradutores a conviver com o *double bind*. Os dois últimos artigos, "A tradução da *différance:* dupla tradução e *double bind*" e "Tradução manifesta e *double bind*: a escritura de Jacques Derrida e suas traduções" abordam, particularmente, os que estão nos bastidores, nesse caso os tradutores de Derrida. A discussão gira em torno da polêmica tradução do neografismo *différance* suscitada através de prefácios, notas e posfácios escritos por seus tradutores. Ottoni considera esta polêmica, não sem certa perspicácia, "uma das

mais fortes encenações do próprio jogo da *différance*" (14). A importante relação entre as línguas francesa e inglesa para a desconstrução não deixa de ser enfatizada, bem como a participação decisiva dos tradutores de Derrida para o inglês.

Na segunda parte da coletânea encontramos a tradução, realizada por Ottoni, do texto de Derrida: "Fidelidade a mais de um—merecer herdar onde a genealogia falta." O autor autorizou a forma como o texto está organizado e a introdução de sua tradução nesta coletânea. Ottoni realizou seu pós-doutorado na École des Hautes Études en Sciences Sociales, em Paris, tendo, naquela ocasião, a oportunidade de participar dos seminários de Derrida. O fato de Ottoni tê-lo conhecido facilitou o intercâmbio de informações necessárias para a transcrição das fitas.

Tradução Manifesta: double bind e acontecimento revela os impasses do paradoxo que deve ser enfrentado e suportado pelos tradutores que adotam uma perspectiva desconstrutivista. Como diz Seligmann-Silva, não há tradução perfeita, já que ela capta sempre um momento de reflexão, devendo, portanto, ser encarada como "essai" (187). Em meio a todos os desvios e diante do *double bind*, aposta necessária e impossível, o tradutor torna-se um (in)certo equilibrista. Mas é fora das amarras das teorias totalitárias que "eternizam um saber absoluto" sobre a linguagem que a tradução, "lá onde ela é um acontecimento considerável do pensamento, tem lugar de ter lugar" (15).

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Notas

1. Agradeço aos editores pelas generosas sugestões.

2. A dificuldade da tarefa do tradutor inscreve-se na própria palavra *Aufgabe* que aponta, ao mesmo tempo, para a tarefa (*Aufgabe*) e para a renúncia ou abandono (*Aufgeben*) da tradução.

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MESTER

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* Gibaldi, Joseph. *MLA Style Manual and Guide to Scholarly Publishing*. 2nd ed. New York: The Modern Language Association of America, 1998.

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- Usar a letra *Times New Roman*, tamanho 12, e solicita-se a enumeração de todas as páginas incluindo a bibliografia.
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- Favor desubmeter os seus artigos por correio eletrônico. Use somente Microsoft Word 95 ou uma versão mais recente.

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- Usar letra *Times New Roman* de tamaño 12 y numerar todas las páginas incluyendo la bibliografía.
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- Las siguientes categorías se aceptan para reseñas: textos críticos, de lingüística, cine y ficción, publicados en el último año 2006. Las reseñas deben tener un límite entre 500 y 1200 palabras. Las editoriales y los autores están invitados a enviar libros para su posible selección.
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- No se aceptan las propuestas que estén siendo evaluadas por otras revistas académicas o editoriales.

La extensión del plazo para enviar trabajos es hasta el **15 de enero de 2007**.
Enviar todos los materiales necesarios electrónicamente a:

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* Gibaldi, Joseph. *MLA Style Manual and Guide to Scholarly Publishing*. 2nd ed. New York: The Modern Language Association of America, 1998.

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